DALLAS L. MILLER
R.D. 3 1921
DuBois, Pennsylvania

Modern Duplex Method FOR BANJO

C Notation

For Right-Hand Fingering and Plectrum Playing

by

Wm. J. Kitchener

Wm. J. SMITH MUSIC Co.
PUBLISHERS
NEW YORK N.Y.

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PREFACE

This book is presented to the music-loving people of America as a tribute, and as an effort towards elevating the Banjo.

This instrument is identified with the United States, and has been developed from a primitive state to it's present standard of excellence. Our teachers, players, and manufacturers have exerted themselves for several generations to improve the crudity of material, and the limited style of performance formerly in vogue.

That the Banjo has become endeared to the hearts and memories of past and present players, is incontrovertible.

It is safe to say that this instrument is unrivalled in popularity at public Concerts. The peculiar rythyms of which it is capable, and the volume of sound which may be obtained from it, make a special appeal to young people.

No dance Orchestra at the present time is complete without the modern banjo, and no instrument can replace it for dancing purposes.

A very high degree of musical proficieny and taste may be acquired by the careful study of this essentially American instrument.

W. J. Kitchener

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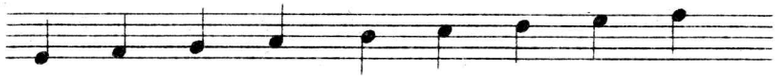
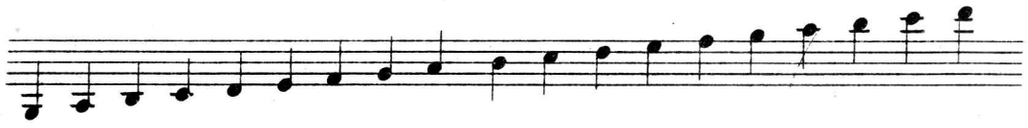
Wm J. Smith Music Co.
New York, N.Y.

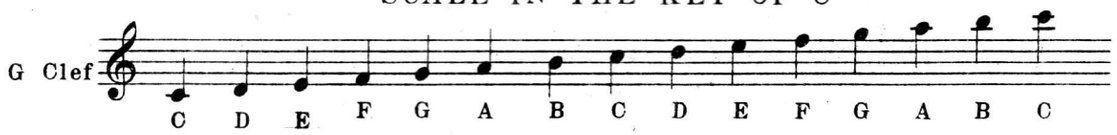
Rudiments of Music
as applied to the Banjo

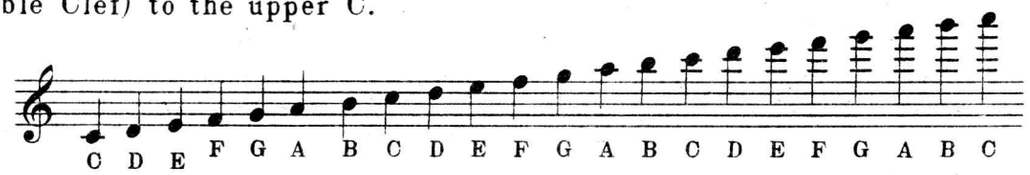
Music is the art of expressing the emotional feelings by arranging notes in an agreeable manner to the ear, in a systematic order.
Notes indicate particular musical sounds and are placed upon or in a staff, as below.

The staff is formed of five parallel lines.
The five lines and four spaces of the staff are inadequate to represent all the notes used in writing music. Additional lines termed leger lines are added to the staff for this purpose.

These leger lines reading downward from the staff are termed first line below, etc. and reading upward first line above, etc.

The names of the notes are taken from the alphabet and are seven in number viz: A-B-C-D-E-F-G. Continuing upward or downward, and repeating these names forms a Scale.

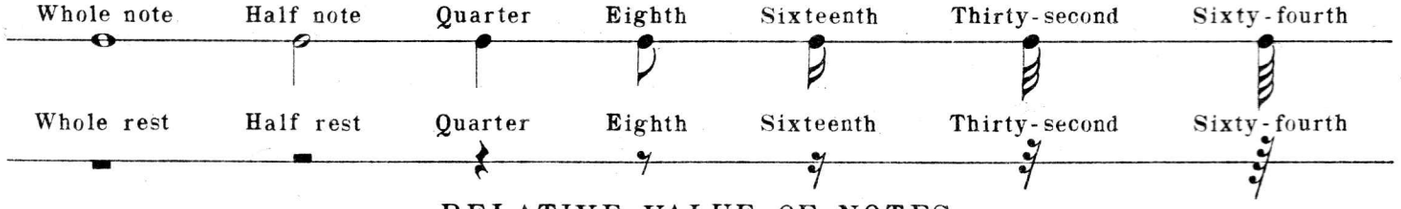
This signed termed the G clef 𝄞 points out the pitch of the note it encircles and establishes the position of the other notes on the staff.

SCALE IN THE KEY OF C

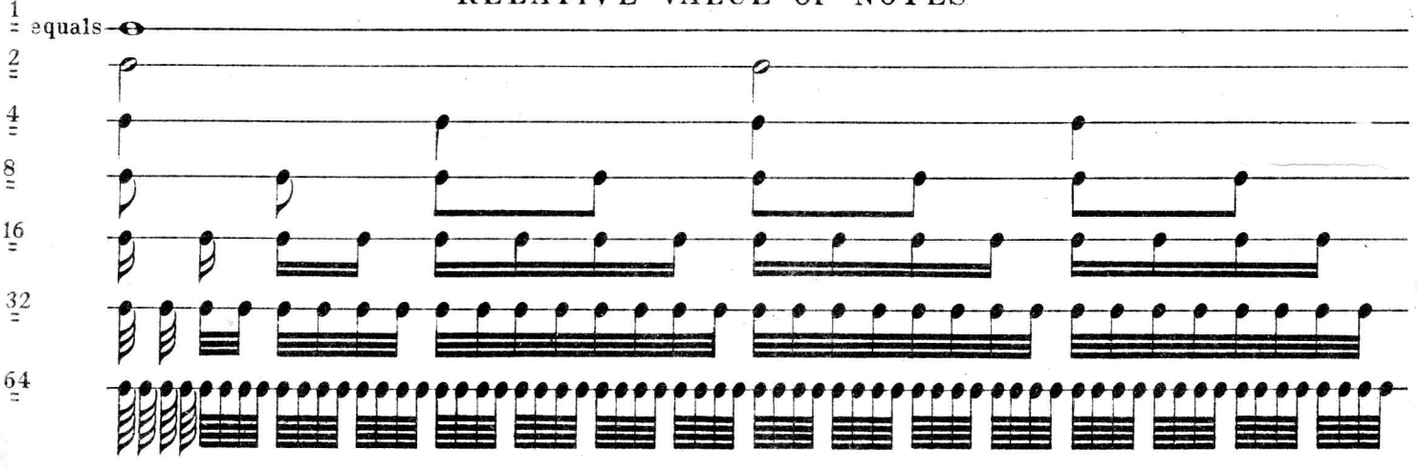


The compass of the Banjo extends from the lower C universal clef notation (one octave lower than the Treble Clef) to the upper C.

THE DURATION OF NOTES

The length of sounds is represented by the shape of the notes according to this diagram, also the corresponding rests.



RELATIVE VALUE OF NOTES

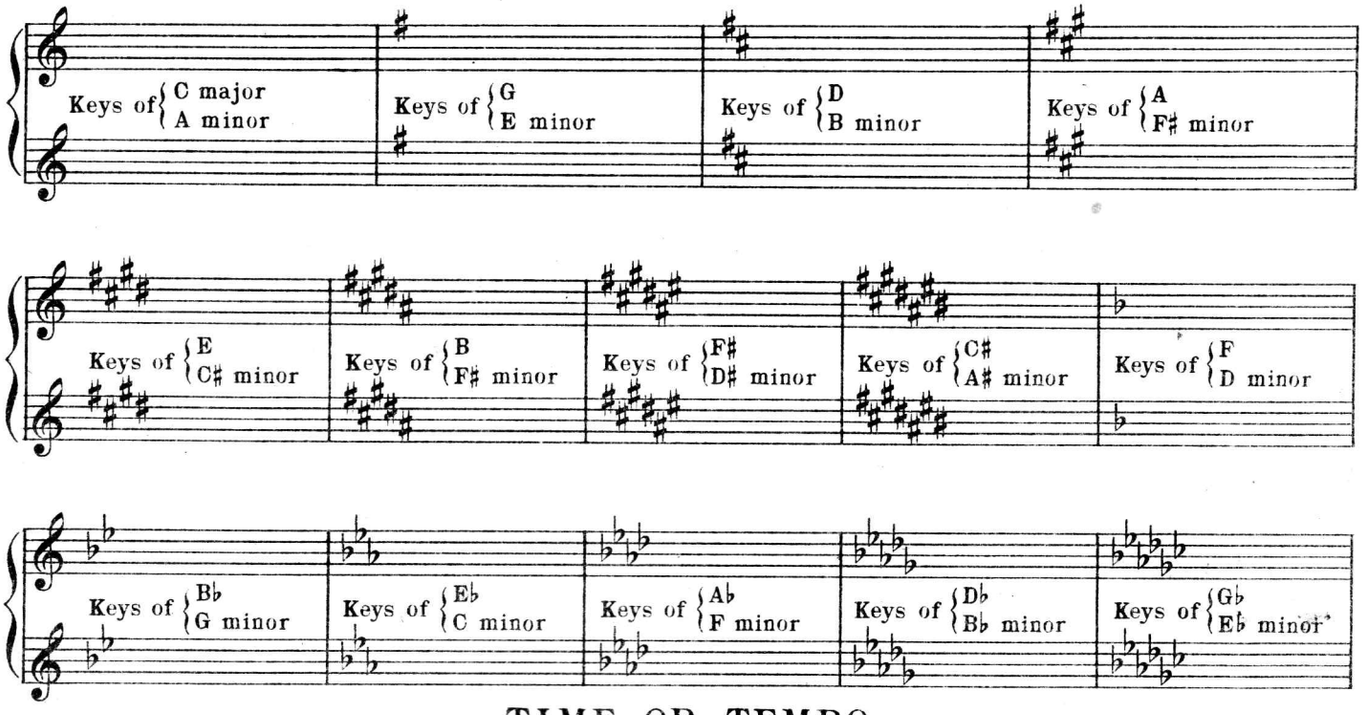


Before performing a piece it is necessary to make three observations, viz: the sign governing the key named the signature; that which measures the proper length of notes, termed meter; and the word which governs the speed or time the composition is to be played in. Sometimes figures are placed above the staff to show how many beats are played to the minute. (138) for instance, by an instrument termed the Metronome. M. M.

ACCIDENTALS

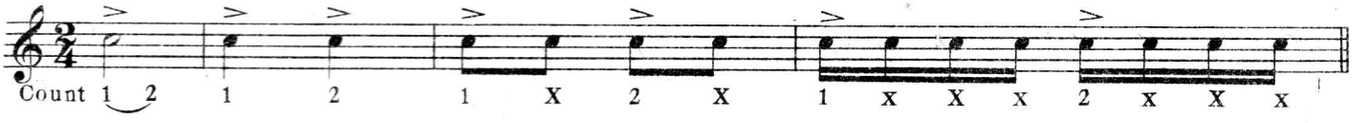
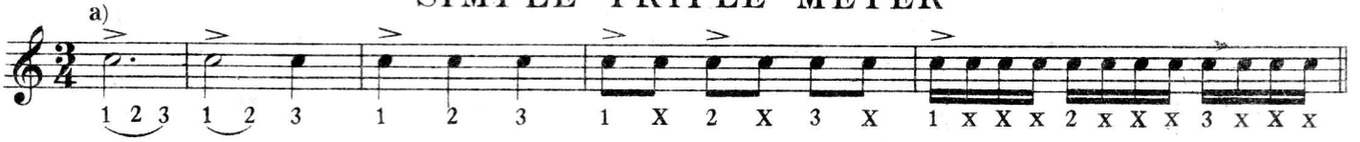
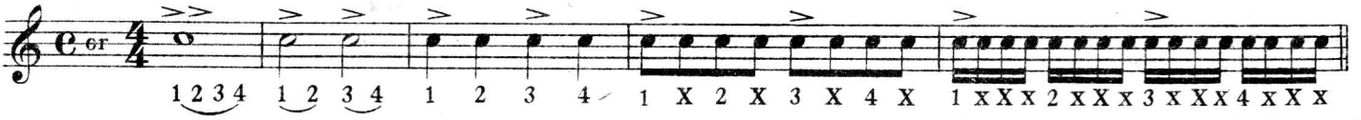
These signs, a sharp (♯) a flat (♭) or a natural (♮) placed before a note raise or lower it in the scale. The ♯ raises the sound a semitone. The ♭ lowers the sound a semitone and the ♮ restores the former pitch of the notes. The double sharp 𝄪 raises the sound a whole tone and the double flat ♭♭ lowers the sound a whole tone.

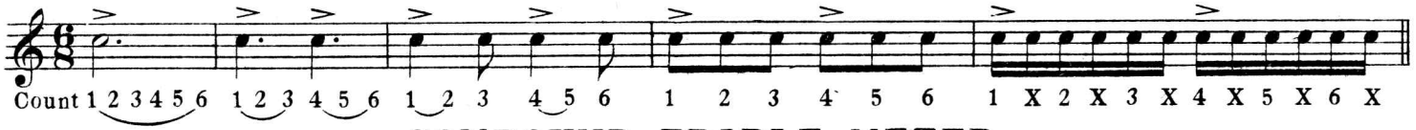
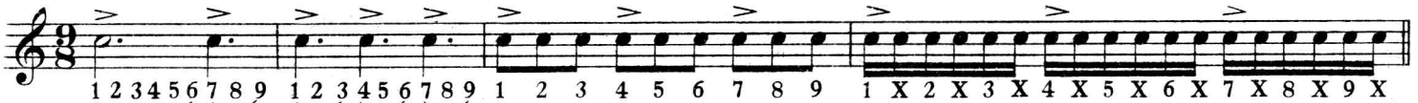
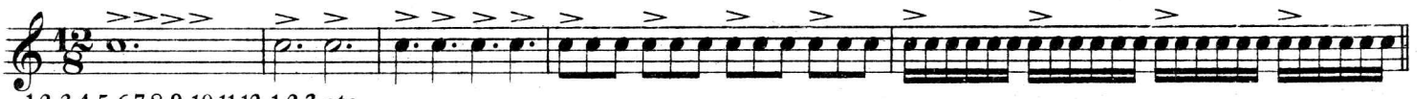
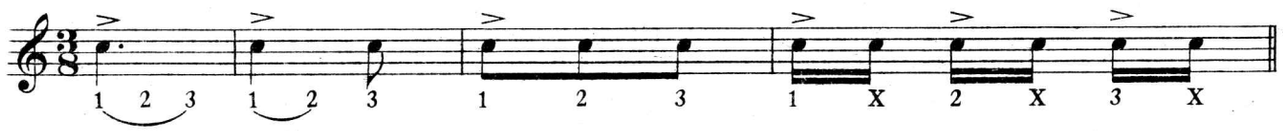
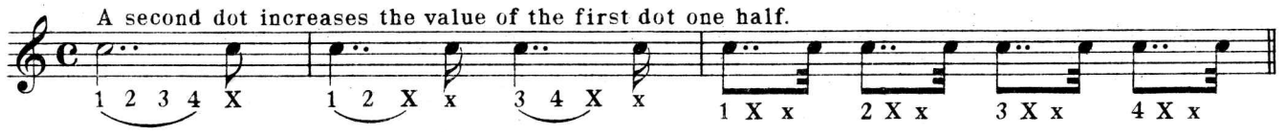
SIGNATURES

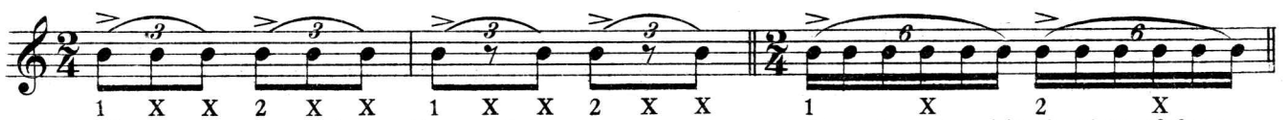
The Signatures are indicated by the number of sharps or flats placed after the clef sign and denote the key in which the music is played in.

Keys of { C major / A minor
Keys of { G / E minor
Keys of { D / B minor
Keys of { A / F♯ minor
Keys of { E / C♯ minor
Keys of { B / F♯ minor
Keys of { F♯ / D♯ minor
Keys of { C♯ / A♯ minor
Keys of { F / D minor
Keys of { B♭ / G minor
Keys of { E♭ / C minor
Keys of { A♭ / F minor
Keys of { D♭ / B♭ minor
Keys of { G♭ / E♭ minor

TIME OR TEMPO

A piece of music is divided by beats. The upright line on the staff is termed a bar|. From bar to bar is termed a measure. The constantly recurring accents in the measure describe the meter. The double bar || ends the strain. The principal or strong accent takes place at the first beat of the measure, the weak accents follow.

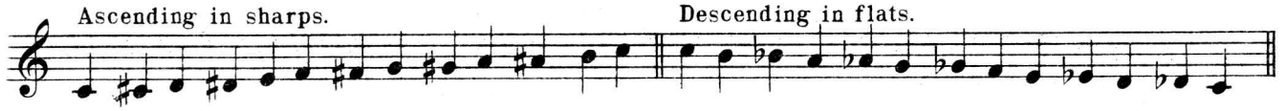
SIMPLE DUPLE METER

SIMPLE TRIPLE METER

SIMPLE COMMON OR QUADRUPLE METER

a) A dot placed after a note increases its time value one half.

COMPOUND DUPLE METER

COMPOUND TRIPLE METER

SIMPLE TRIPLE SHORT METER

A second dot increases the value of the first dot one half.

THE TRIPLET AND SEXTOLET

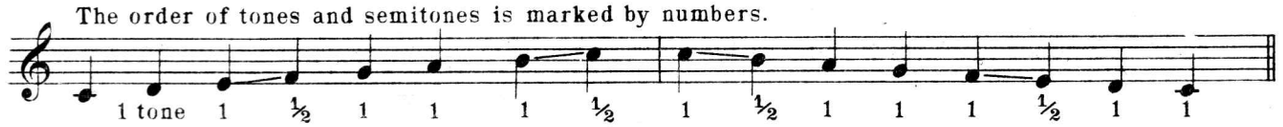


SCALES

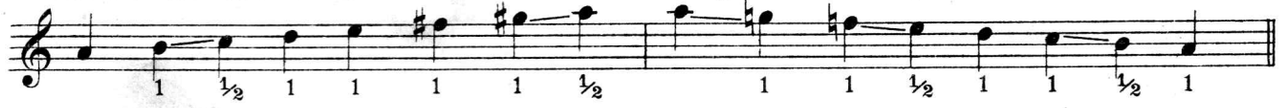
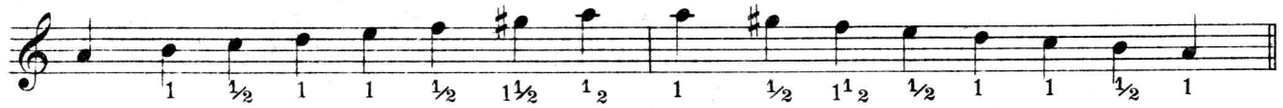
All scales are formed of the subdivision of the octave into twelve equal parts called semitones. A succession of these semitones is named the Chromatic Scale. When tones and semitones are used the Diatonic scales are the result. Two modes of these scales are in use and are named respectively Major and Minor.

Chromatic Scale

Major Diatonic Scale

The order of tones and semitones is marked by numbers.



Melodic Minor Scale

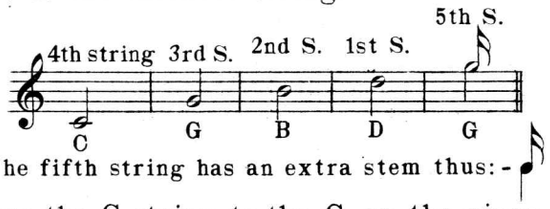
Notice the difference between the intervals ascending and descending.

[a] Harmonic Minor Scale

a) The Harmonic Minor Scale will be used in this Method.

Essentials of the Banjo

The names of the various parts of the Banjo are according to the following description viz: the head or vellum part, the rim, the brackets, the neck with position dots, the cross metal lines on the neck or frets, the nut corresponding to the frets, and from which the open strings vibrate, the pegs for tightening and loosening the strings, and the bridge, placed upon the head.

TUNING

The names of the strings are C - G - B - D - G. The C is the thickest string.



The fifth string has an extra stem thus: -

Tune the C string to the C on the piano (one octave lower as designated by the Clef with the line through it) or to a C pitch pipe or tuning fork, place a finger upon the 7th fret of the C string which will sound G, the 3rd string is to be tuned to this pitch. Following the same method apply the 4th fret of the G or 3rd string to the 2nd open; the 3rd fret of the 2nd string to the 1st open, and conclude by tuning the fifth or short string to the fifth fret of the 1st string.

HOLDING THE INSTRUMENT

The Banjo neck should be held at an angle of 45 degrees; the performer assuming a sitting position. The instrument rests on the right thigh, and is held by the right fore - arm resting upon the rim. No support from the left hand is necessary, if the transverse position is observed.

THE RIGHT HAND

The short fore-arm should allow the hand to reach just far enough for the fingers to extend to the strings. The object is to set the strings vibrating horizontally, (or as near as possible to the horizontal plane) by reaching for them with the extreme finger tips. The action is made from the second joint of the fingers mostly. The hand must remain quiet. Avoid picking with too much of the fleshy part of the fingers, and do not hook under the strings, or push them by extending the hand too far. To soften the tone play nearer the fingerboard. Always extend the thumb from the fore-finger one inch, and avoid playing *into* the hand. The action of the thumb and fingers is similar to the turning of a corkscrew.

THE LEFT HAND

The left hand fingers fall upon the strings like hammers, and as near the frets as possible. Firmness is required to bring out full tones. The first joint of the finger is held in a slightly vertical position, not too straight. In passages requiring portamento (carrying the voice) effects the fingers slide over the frets without being raised from them. The importance of the left hand in scale passages is great. *Never raise a finger* unless it is necessary to do so, especially in ascending scales. Always prepare a *group* of notes if possible before commencing to play it with the right hand. This principle is exactly the same as learning to read words of three or four letters instead of spelling each letter separately, and greatly facilitates passage work especially in descending scales. The left hand thumb is placed under the neck of the instrument. Sometimes several notes on the same fret are made simultaneously, this effect is termed Bar or Barre, and is made by laying the finger flat, and towards the outer edge of it.

L. H. FINGERING

The signs 0 for the open string, 1 for first finger, 2 for second finger, 3 for third finger, and 4 for fourth finger, are used in this work.

R. H. FINGERING

+ For thumb	: Second finger
. First finger	⁝ Third finger

THE TREMOLO - SOSTENUTO
(with the finger)

To produce a sustained effect upon the Banjo, oscillate with the extreme tip of the fore - finger of the right hand. Commence slowly, and use the finger mostly from the second joint with a pendulum-like movement of the knuckle joint. The finger tip should be absolutely flexible from the joint, just as if no bone obstruction existed. The little finger and third finger may rest upon the head of the Banjo; some prefer the third finger alone.

The thumb remains free for accompaniment purposes.

THE SOBB

The Sobb is a muffling or dampening of the notes by placing a finger or hand upon the strings after striking them. Both hands are used for this purpose. The observation of rests is one of the most important factors in playing music. Another method of producing the sobb is to relax the left hand fingers from the frets without taking them off the strings. This method is very effective when applied judiciously.

PLECTRUM PLAYING

Many Banjo players have resorted to the use of the plectrum for obtaining broader legato effects, and increased tonal power. The latter part of this book is devoted to this style of playing. It is pre-supposed that the student will commence with the fingers in preference to the latter method.

THE PLECTRUM

Use a plectrum of tortoise shell or celluloid, thin, but with backbone, and graduated at the point and sides equally. When playing chords, a slightly flexible one is preferable.

TONE PRODUCTION

To obtain a pure sustained tone of velvet like quality, hold the plectrum in the right hand (retaining the cuplike shape of the hand) between the thumb and *outer side* of the forefinger. The tip of the finger is hidden entirely by the thumb. The curving of the finger is essential, as no interference with the movement of the plectrum can be allowed. The curve of the first joint of the finger is continued by the plectrum. Now place the plectrum with the point about a quarter of an inch between the fingertip and thumb of the *left hand.* Take the plectrum holding it as loosely as possible with the right hand, and commence an oscillatory movement (to and fro) as far as possible without pulling the tip from the left hand. When this movement is accomplished, take the plectrum from the left hand, and with the same movement as before, try to pass it over the tips of the thumb and finger with freedom, and without hindrance, in other words *scrub* the fingertips lightly.

Now apply this movement to the strings commencing with the second string open. Begin with a slight accent, and *rest* against the first string with the downward movement, and the third string with the upward movement. Resting against these strings does not sound them. It is not the stroke of the plectrum that sounds the string but the *release* which causes the vibration, therefore the release is the most important factor of the stroke. A sudden stroke with a hammer upon a bell with an equally fast withdrawal produces a fine quality of tone, and a stroke in quick succession kills the vibrations of the first stroke and causes a jangle; a reasonable amount of time must be allowed before a repetition of the primal stroke.

A person with a strong wrist naturally strikes harder than a weak wristed individual. Fewer oscillations are necessary to sustain the sound when the strings are struck hard. When single strokes are available, oscillation should be dispensed with.

As to the number of strokes to be given to a note, the maxim should be as few as possible without losing the (legato) binding effect of them.

SIGNS

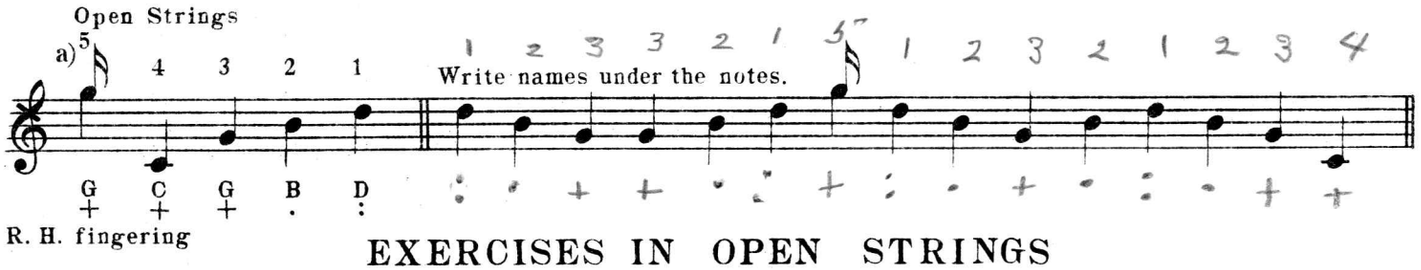
The ⊓ indicates a single down stroke and the ∧ an up stroke.

HOW TO PUT ON A BANJO HEAD

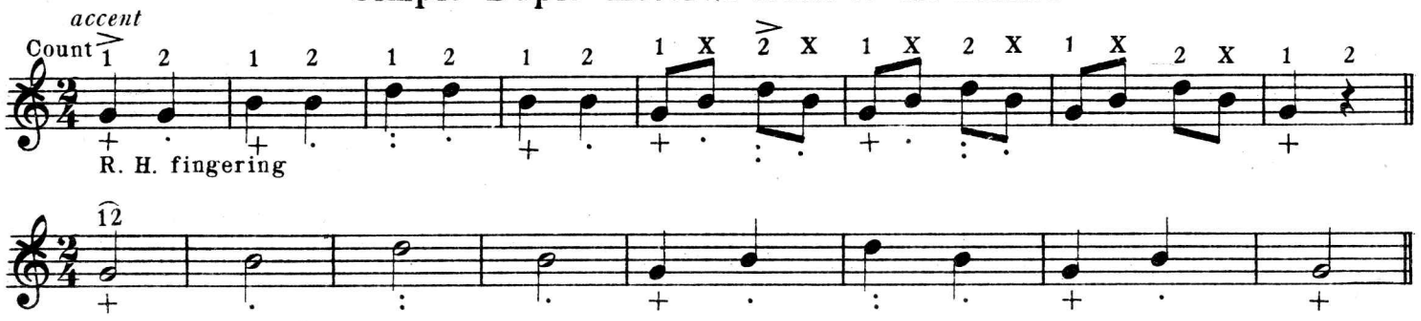
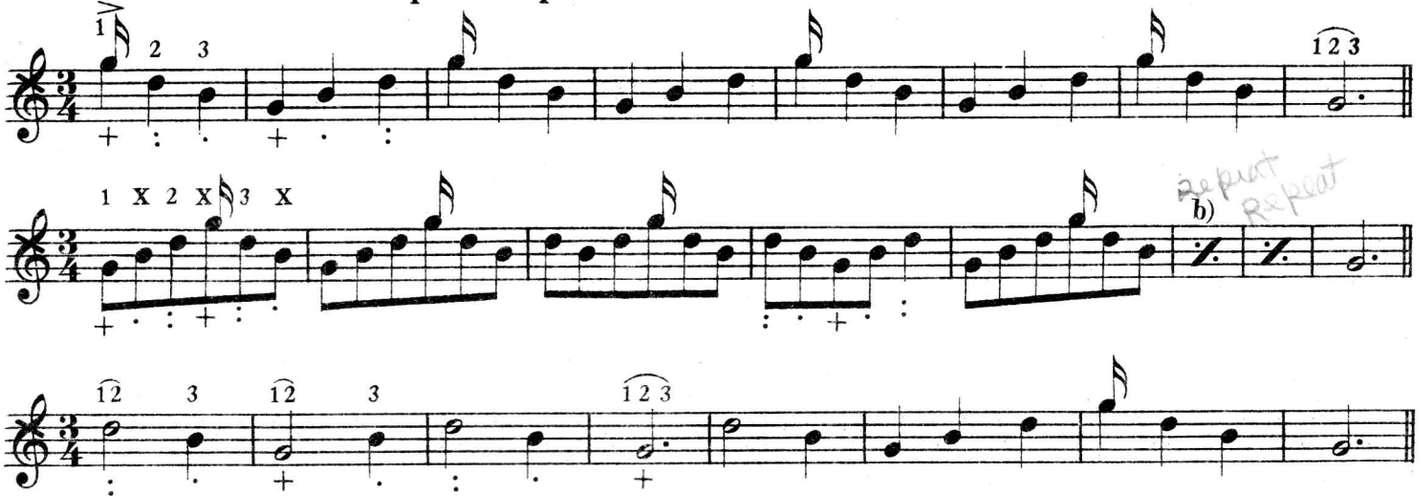
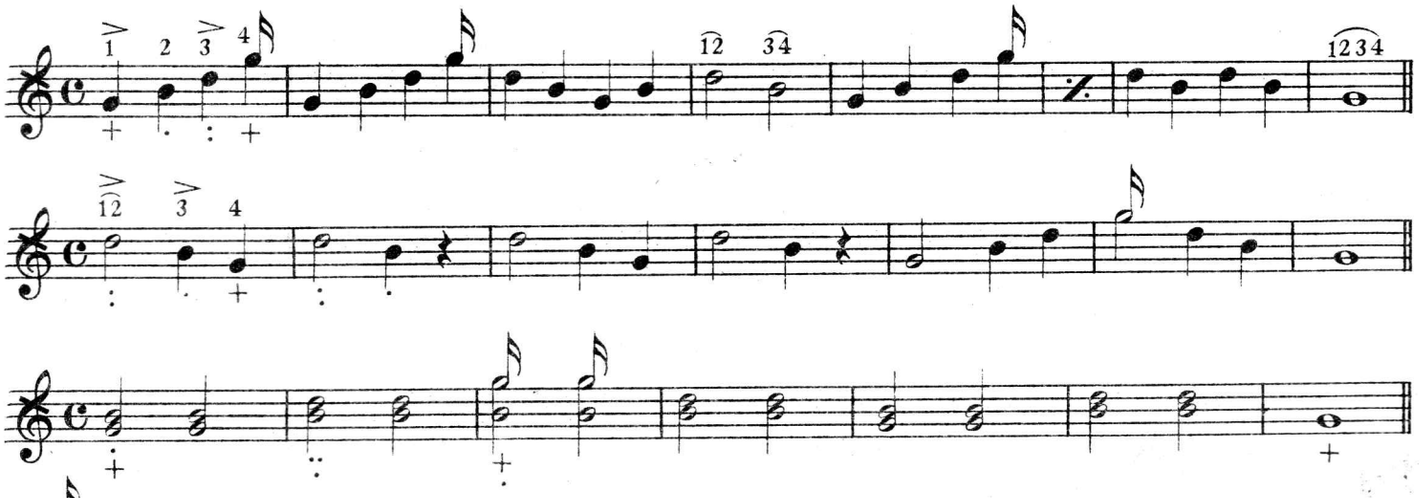
First obtain three cabinet-makers' hand-screws of wood. By using these vices the rim of the banjo will not be marred by the pressure.

Select the head by placing it between the thumb and fingers. Inaccuracies of thickness may be observed by this means. The opaque white head gives volume, the clear transparent head, tone with less volume. Soak the rim of the banjo head with warm (not hot) water, until pliable, dry it out with blotting paper; then lay it over the opening evenly. Place the ring on, and press down with the rim, tuck the edges up, inside the rim, and pull up tightly and evenly with a pair of pliers. Affix the hand-screws in triangular shape, and allow the rim to project fully 3 sixteenths of an inch. Place the screws in the brackets, and trim the head whilst still wet, with a sharp knife. Be sure and select the best quality head, or your banjo will not respond with the same brilliancy.

The Banjo



EXERCISES IN OPEN STRINGS

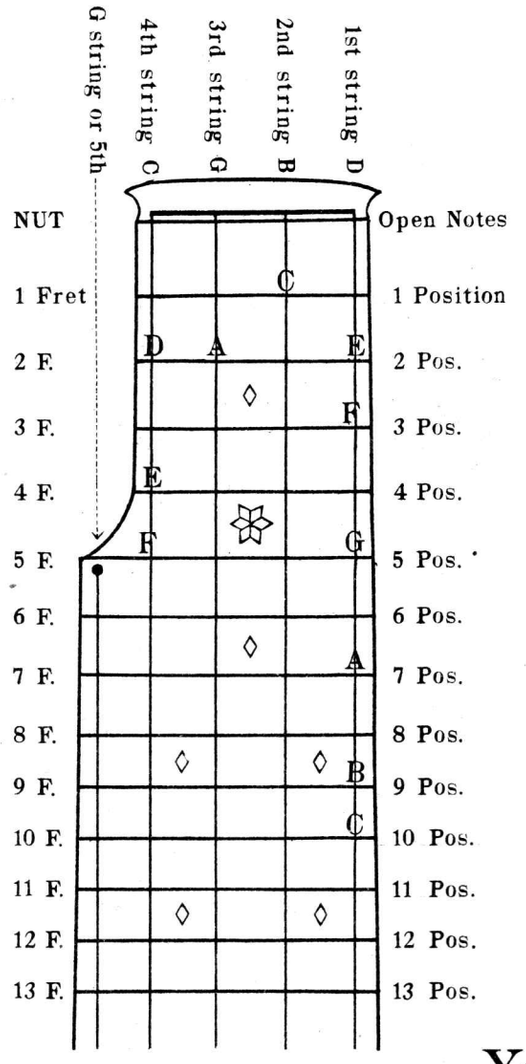
Simple Duple meter (2 counts to the measure)

Simple Triple meter (3 counts to the measure)

Simple Quadruple meter (4 counts to the measure)

a) This sign indicates the short 5th string.

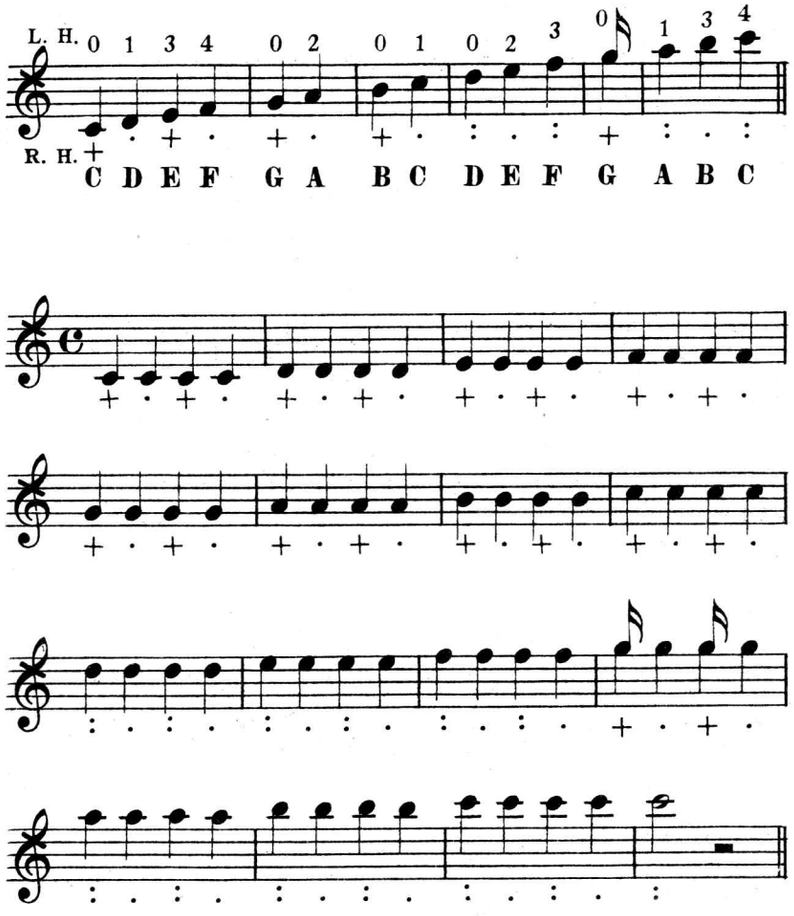
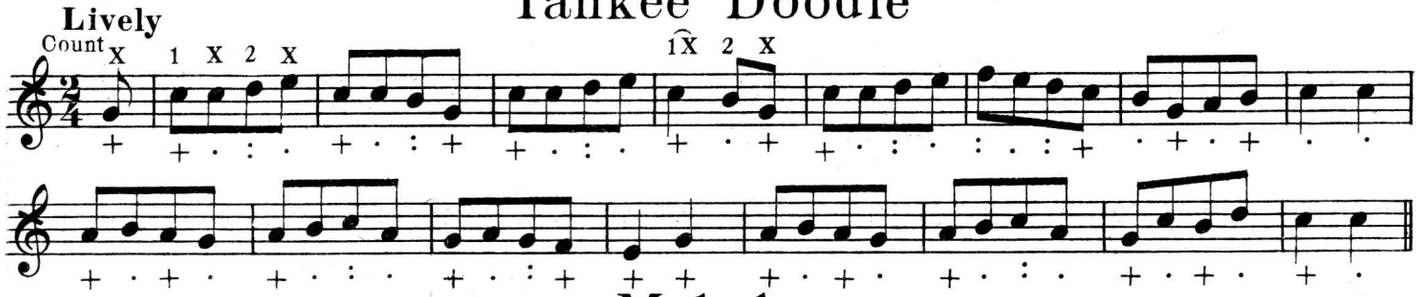
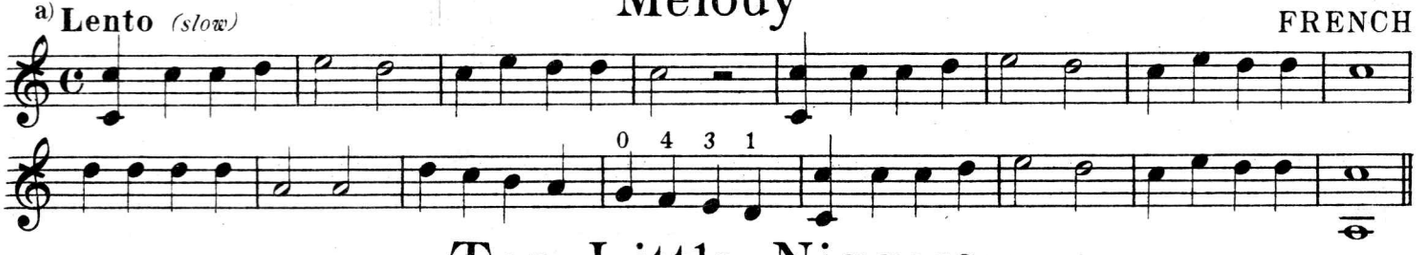
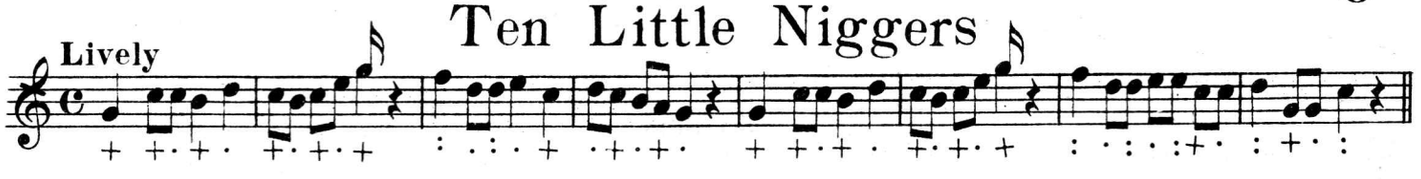
b) Repeat the previous measure.

This sign suggested by the author of this work and adopted by the American Guild of B. M. G. denotes the pitch of the Banjo which is an octave lower than the G clef.

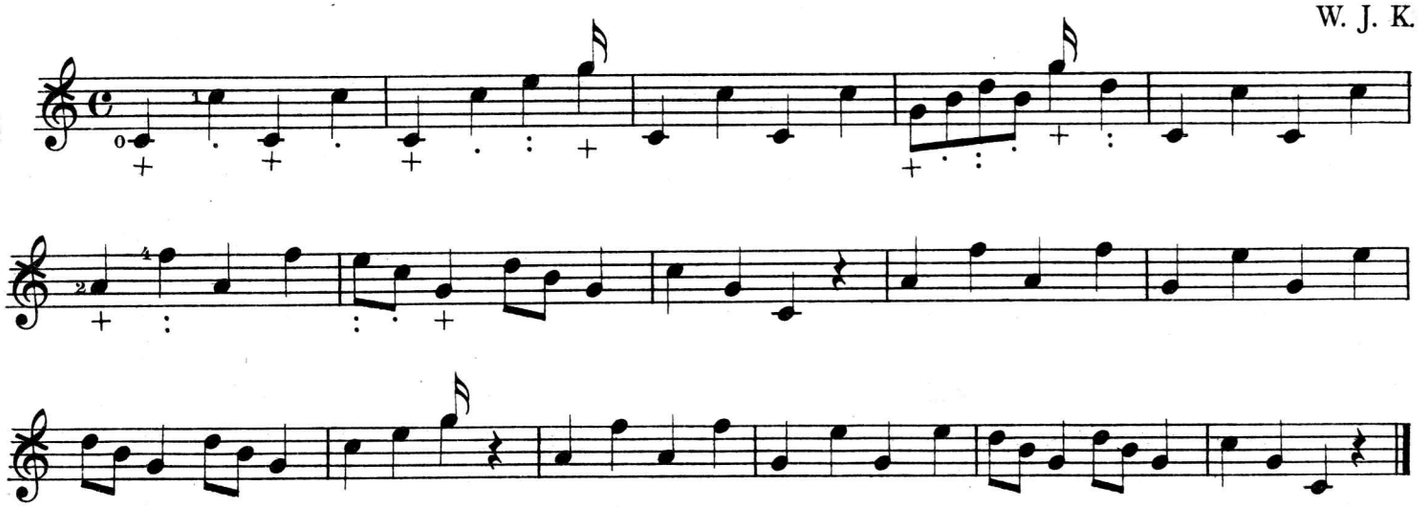
W. J. S. M. Co.

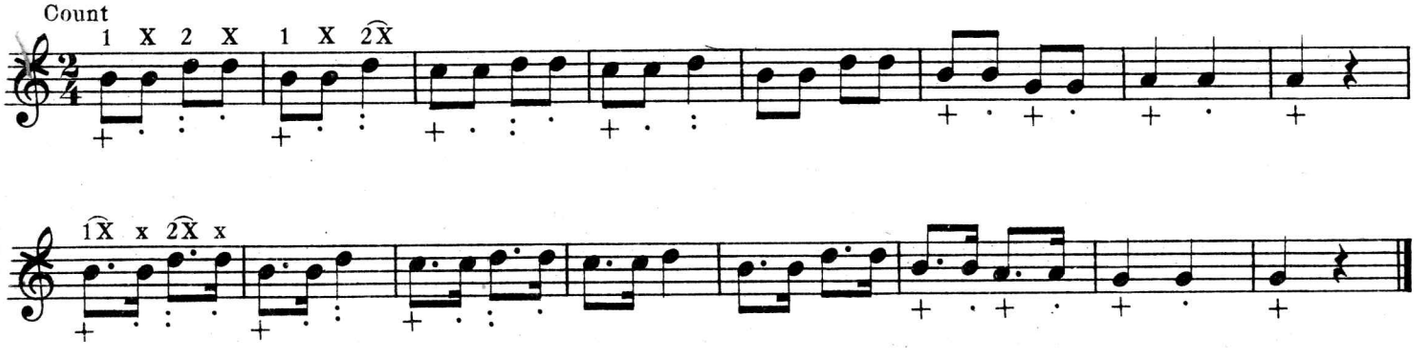
Diagram of Fingerboard

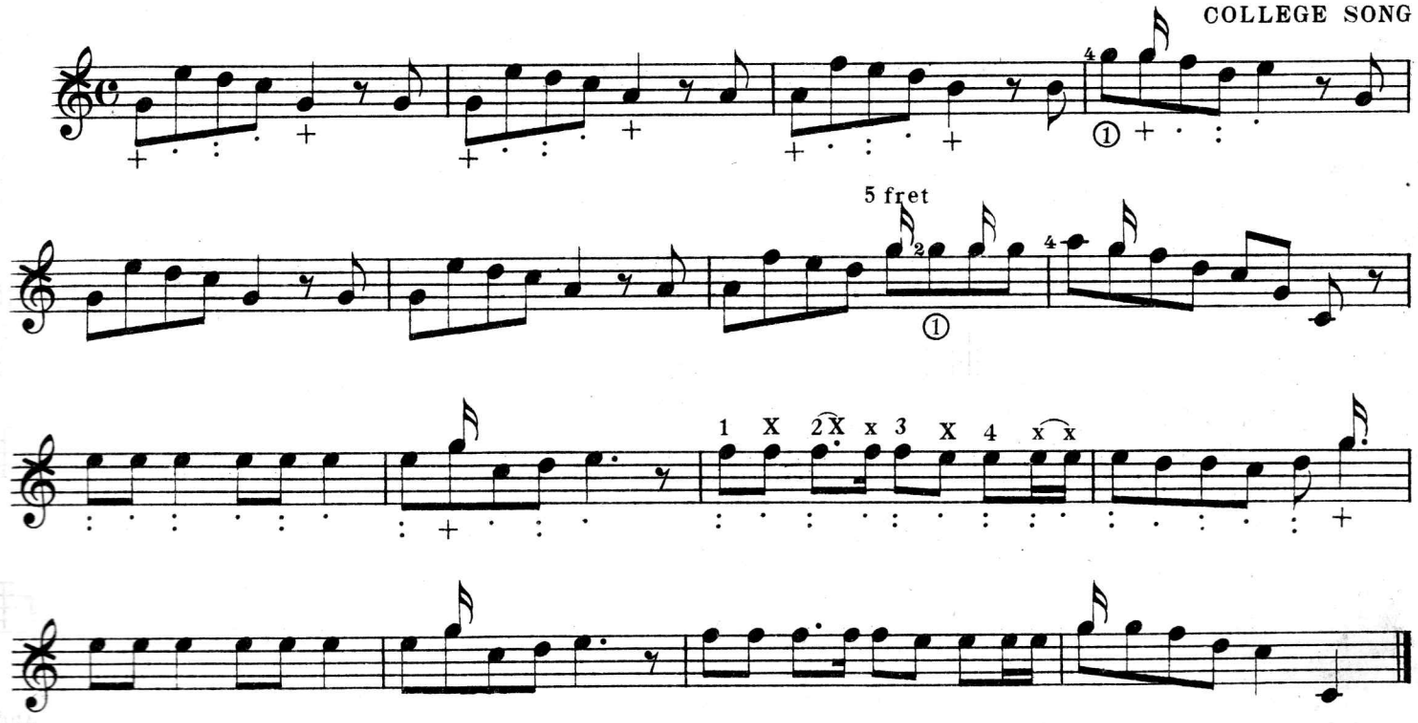


MAJOR SCALE OF C

Yankee Doodle

Melody

Ten Little Niggers

a) When playing slow pieces use the right hand thumb on the 5th, 4th and 3rd strings, first finger on 2nd string, and second finger on 1st string.

Slow Jig

W. J. K.

EXERCISE IN DOTTED NOTES

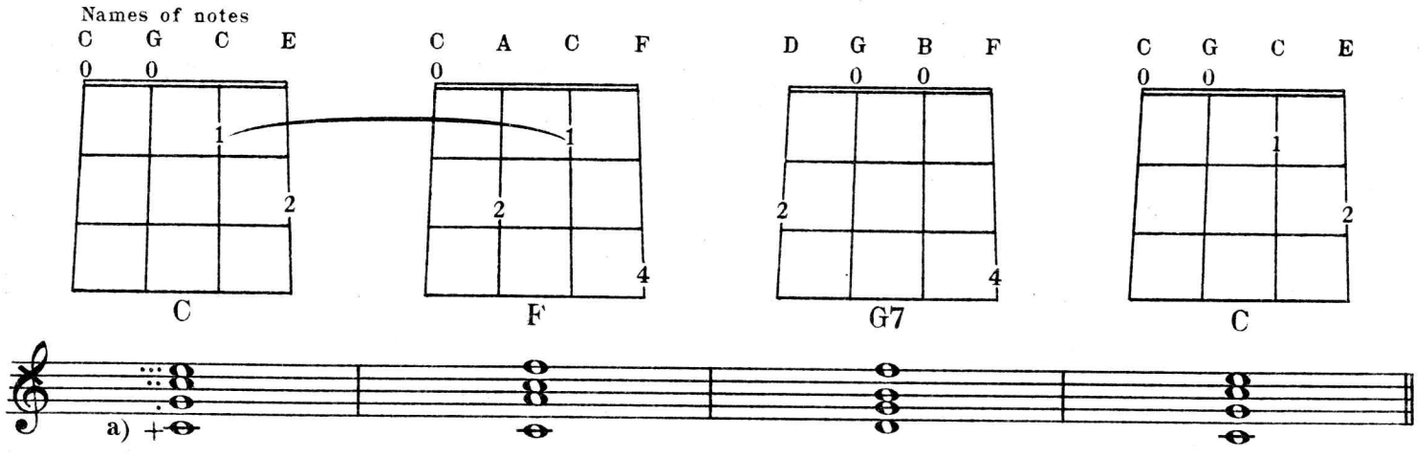
Closely observe the right hand fingering

Jingle Bells

COLLEGE SONG

① A figure enclosed by a circle denotes the string upon which a note is played.

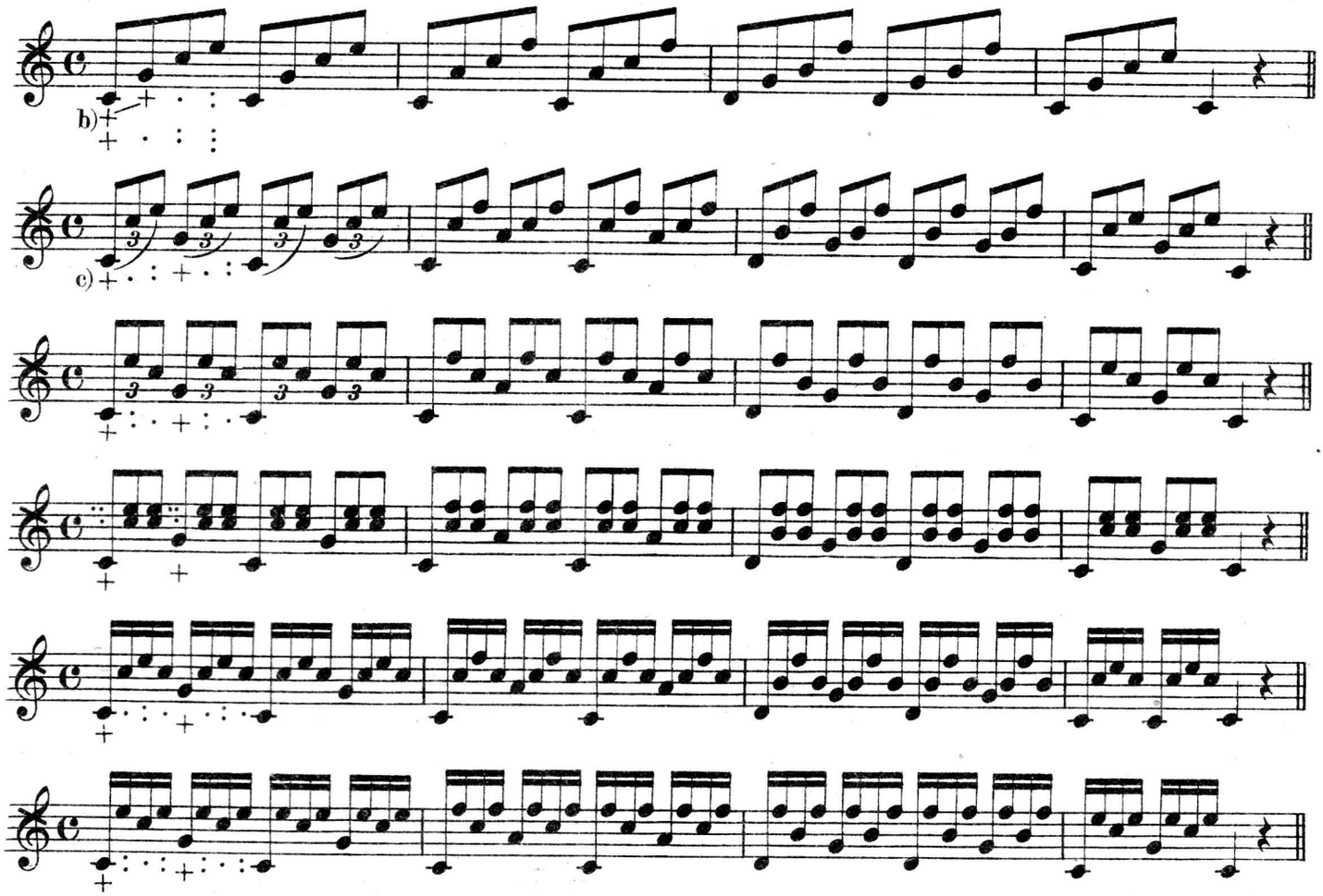
Music for the Banjo consists of Chords and Broken Chords or Arpeggios, principally; also scale passages, thirds, sixths, octaves and tenths.

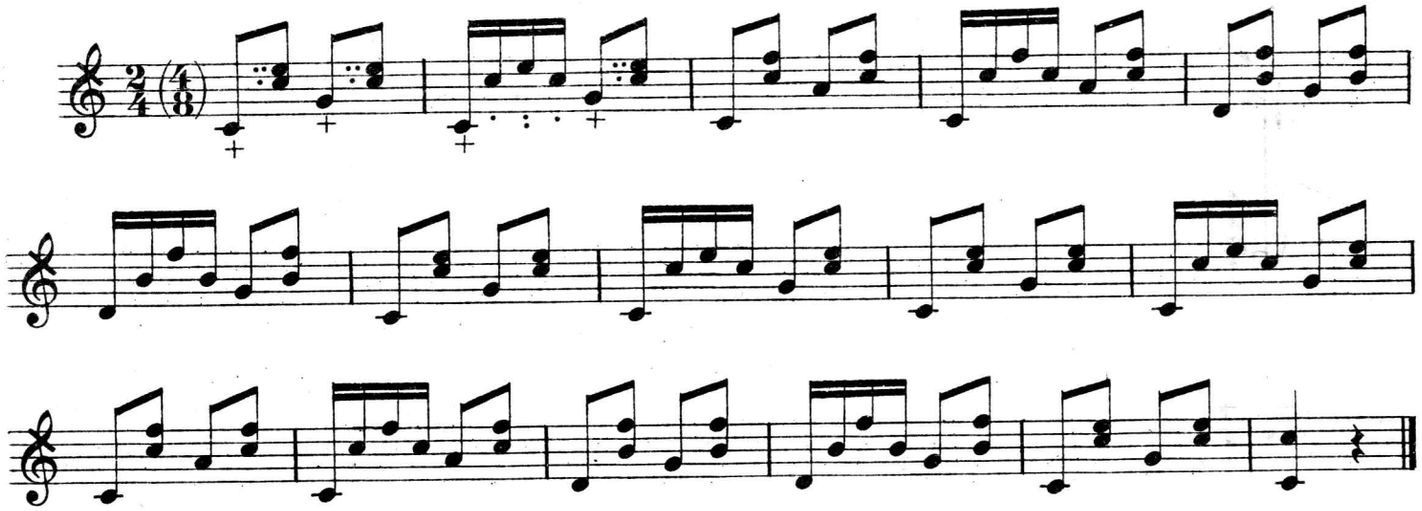
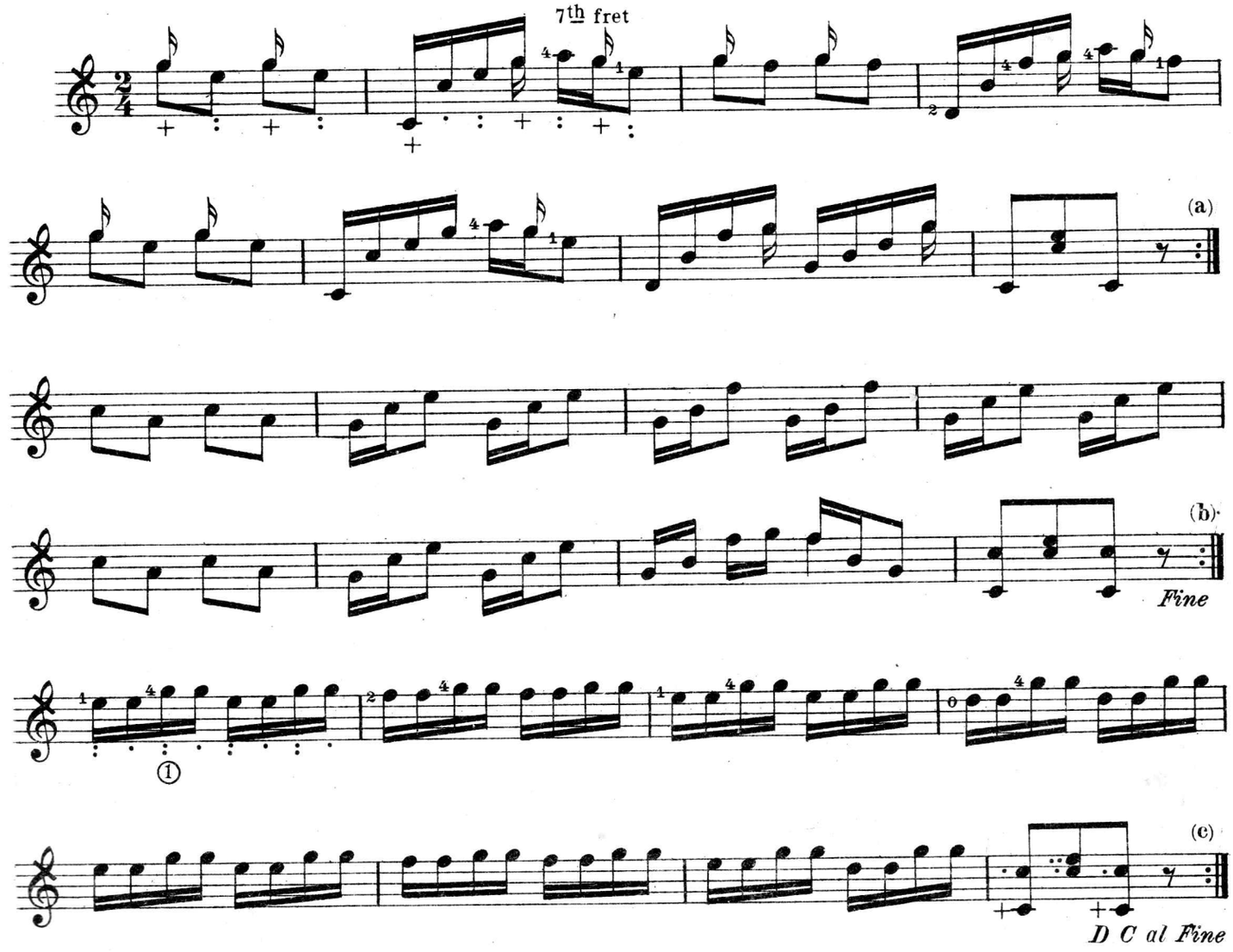
Familiarity with chords and their key-relationship in the early stages of playing, is a great advantage to the student.

Diagram of Major Chords in C



Always *read* the chords upwards.

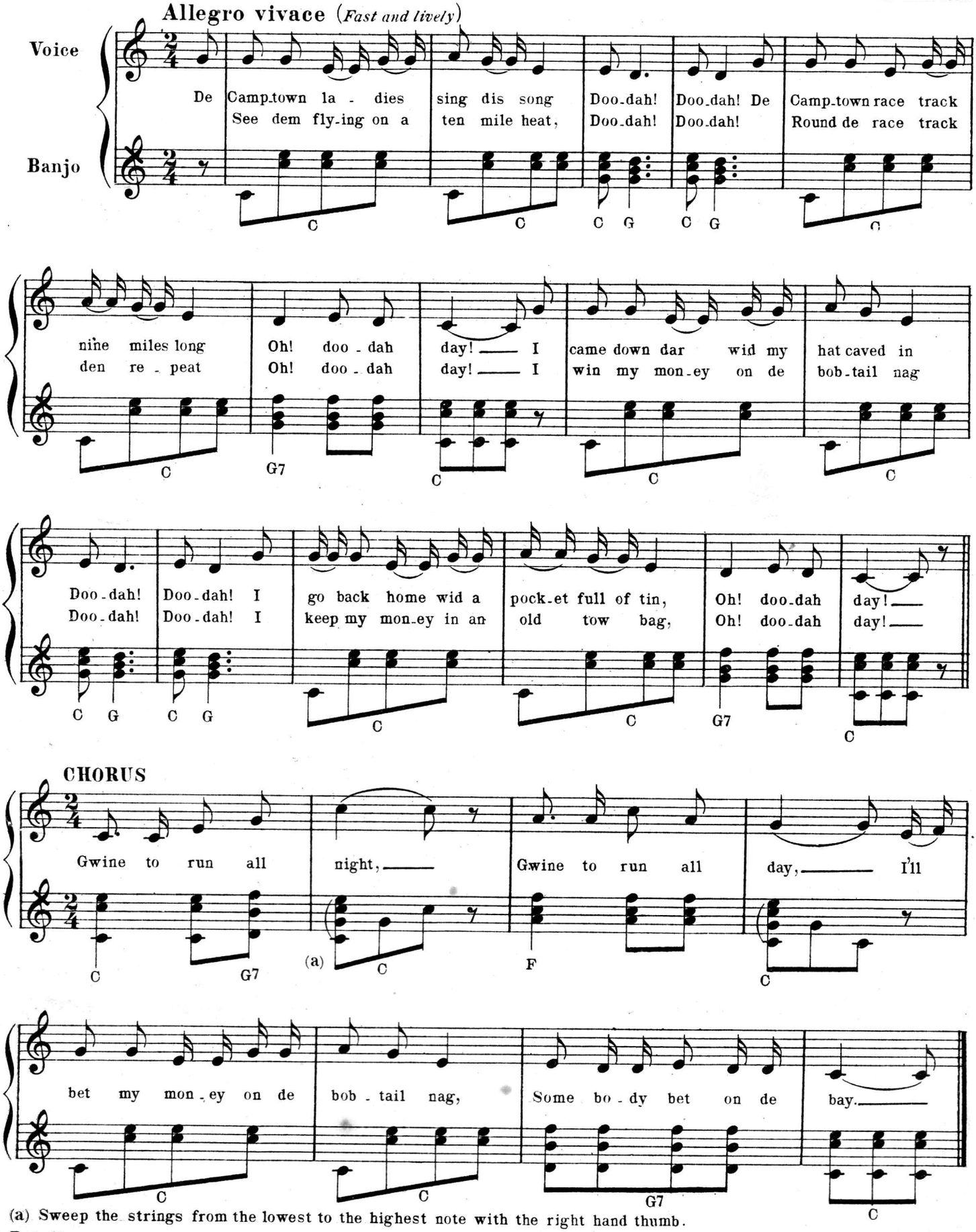
The following Arpeggios are derived from the chords in the same order as the above illustration.

a) Play these chords with four fingers of the right hand.
b) Practice these arpeggios with both fingerings.
c) Count in triplets.

The Vamp

Darktown Reel

(a) Two dots placed before a double bar indicate a repetition of the musical section.
(b) *Fine* The ending of the piece
(c) *D.C. Da Capo* From the beginning to the ending

Camptown Races

(Song)

AMERICAN

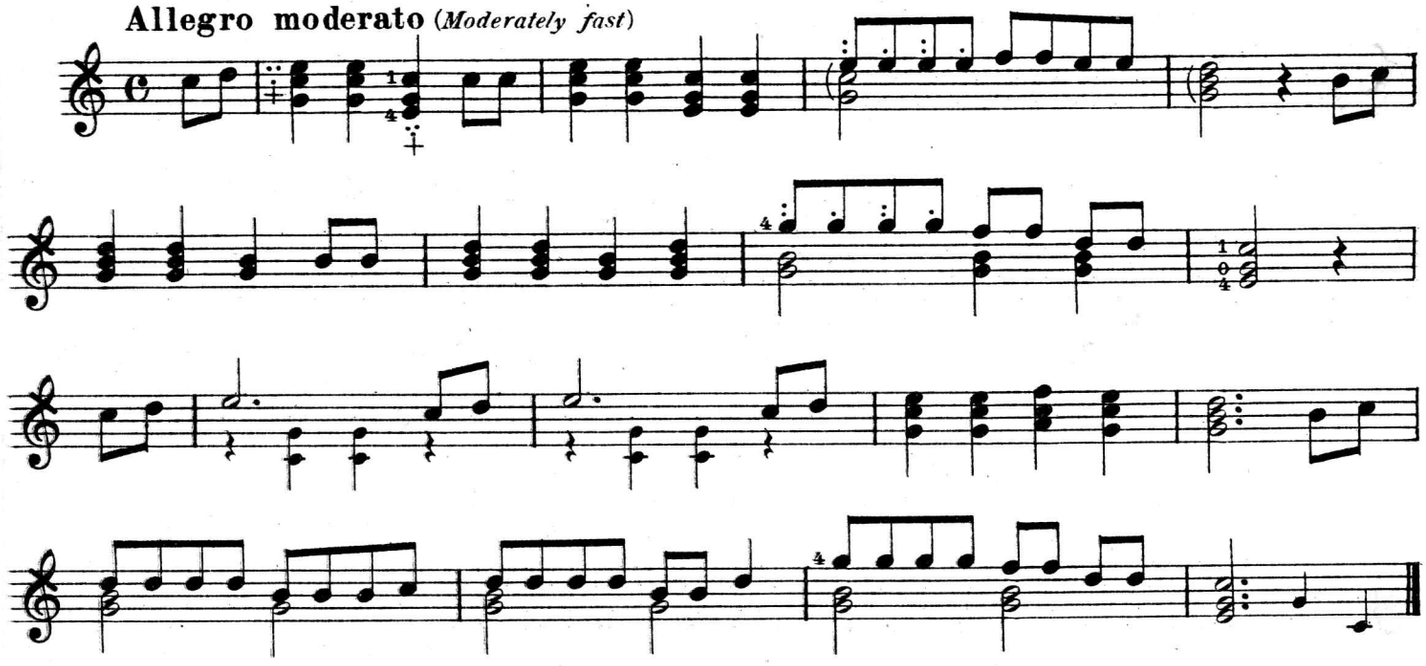
Allegro vivace (*Fast and lively*)

Voice
Banjo
De Camp-town la - dies sing dis song Doo-dah! Doo-dah! De Camp-town race track
See dem fly-ing on a ten mile heat, Doo-dah! Doo-dah! Round de race track
nine miles long Oh! doo - dah day! I came down dar wid my hat caved in
den re - peat Oh! doo - dah day! I win my mon-ey on de bob-tail nag
Doo-dah! Doo-dah! I go back home wid a pock-et full of tin, Oh! doo-dah day!
Doo-dah! Doo-dah! I keep my mon-ey in an old tow bag, Oh! doo-dah day!
CHORUS
Gwine to run all night, Gwine to run all day, I'll
bet my mon-ey on de bob - tail nag, Some bo - dy bet on de bay.
C G7 (a) C F G7

(a) Sweep the strings from the lowest to the highest note with the right hand thumb.

W. J. S. M. Co.

Polly-wolly-doodle

(Introducing chords)

Allegro moderato (*Moderately fast*)

2 BANJOS

Fairy Dance

(To acquire rapidity)

Lively

1st Banjo

2nd Banjo

mf

(a)

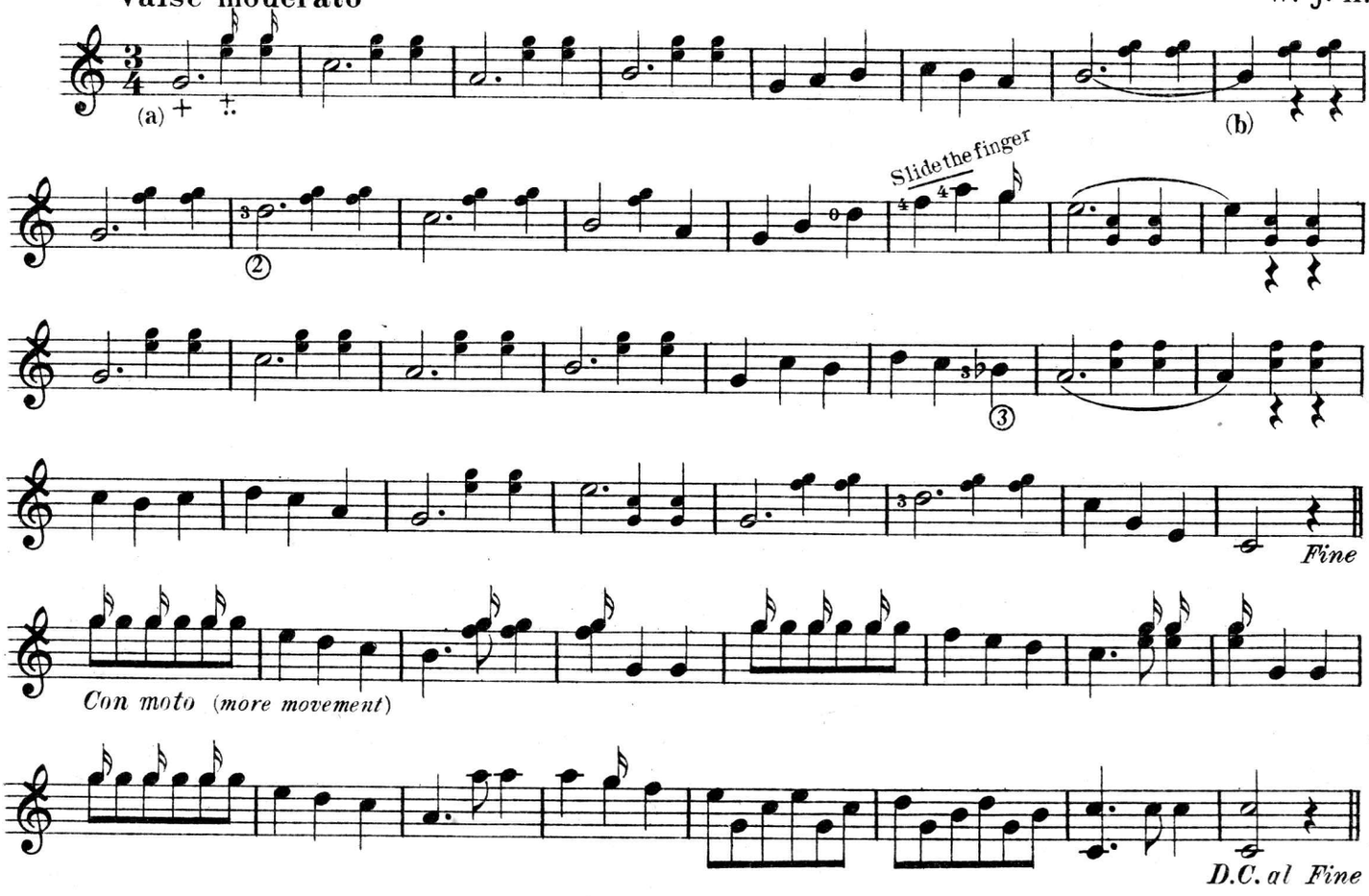
f

2 Bar

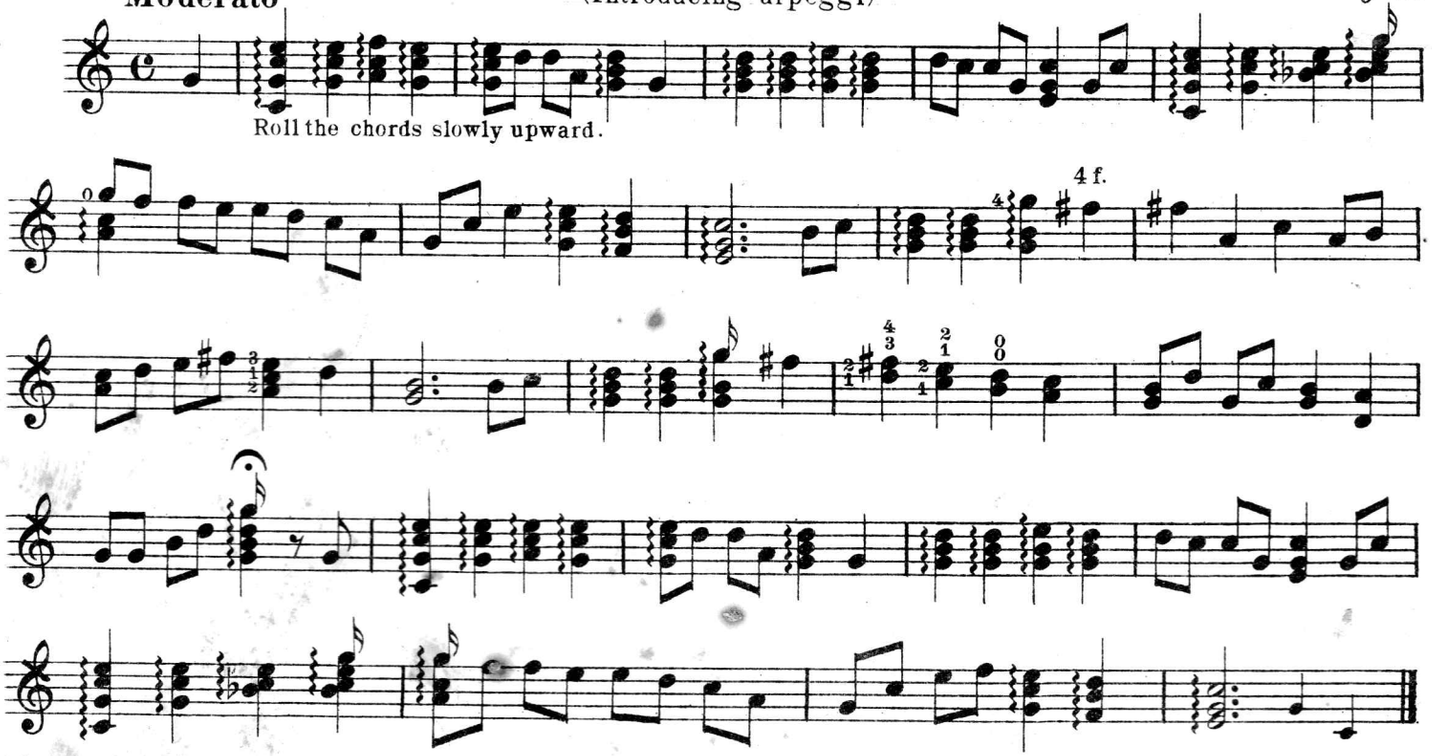
(a) The right-hand fingering is dispensed with where repetitions occur.

Dorothy Waltz

(For prolonged notes accompanied)

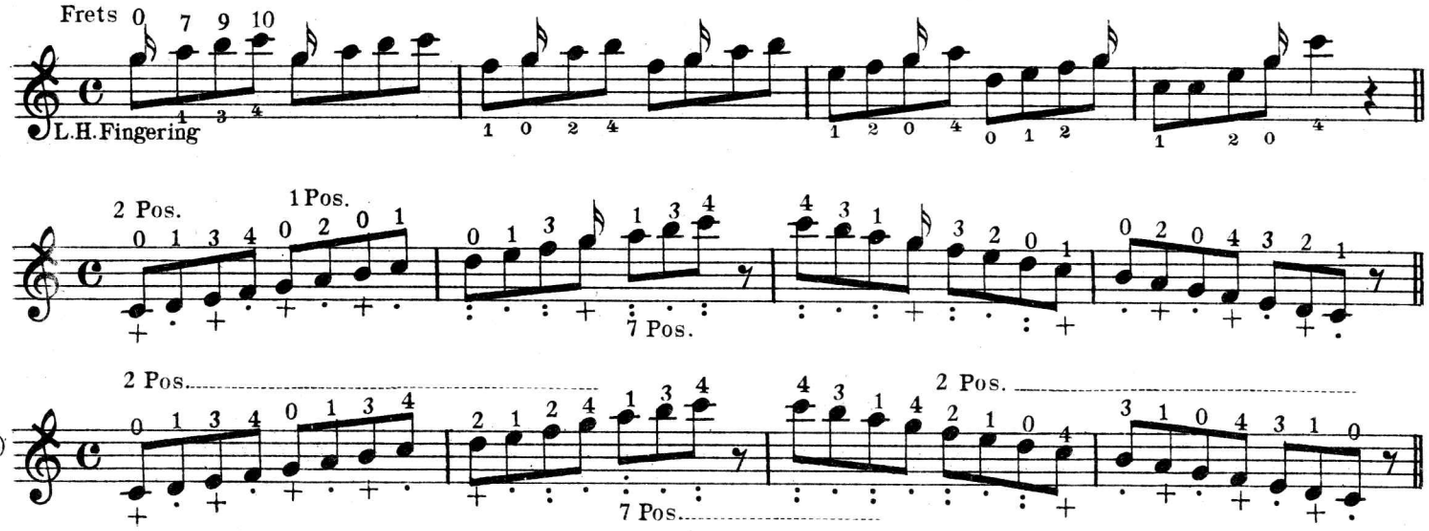
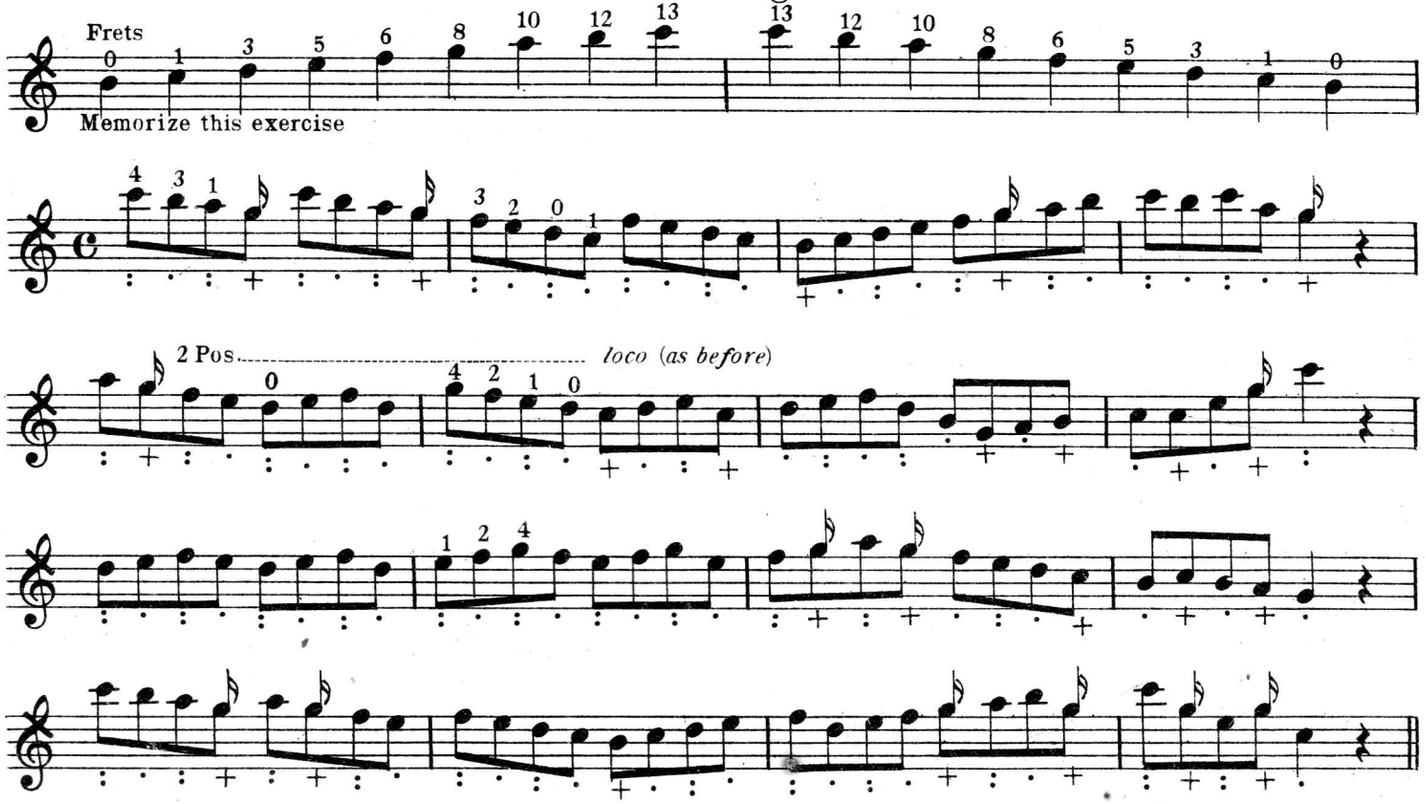
Valse moderato W. J. K.

Melody

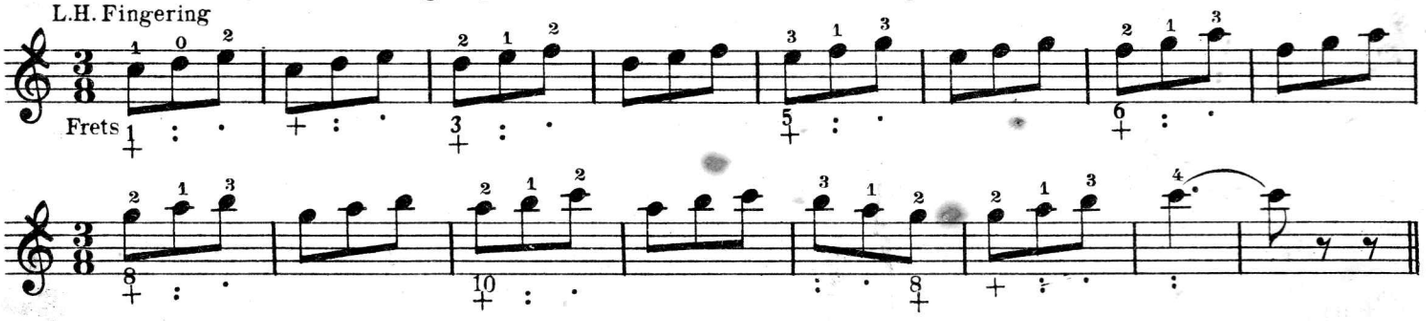
(Introducing arpeggi)

Moderato W. J. K.

(a) Mark or accent the long notes; play the small notes lightly. This effect is termed *phrasing*.

(b) Do not repeat the tied note.

EXERCISE

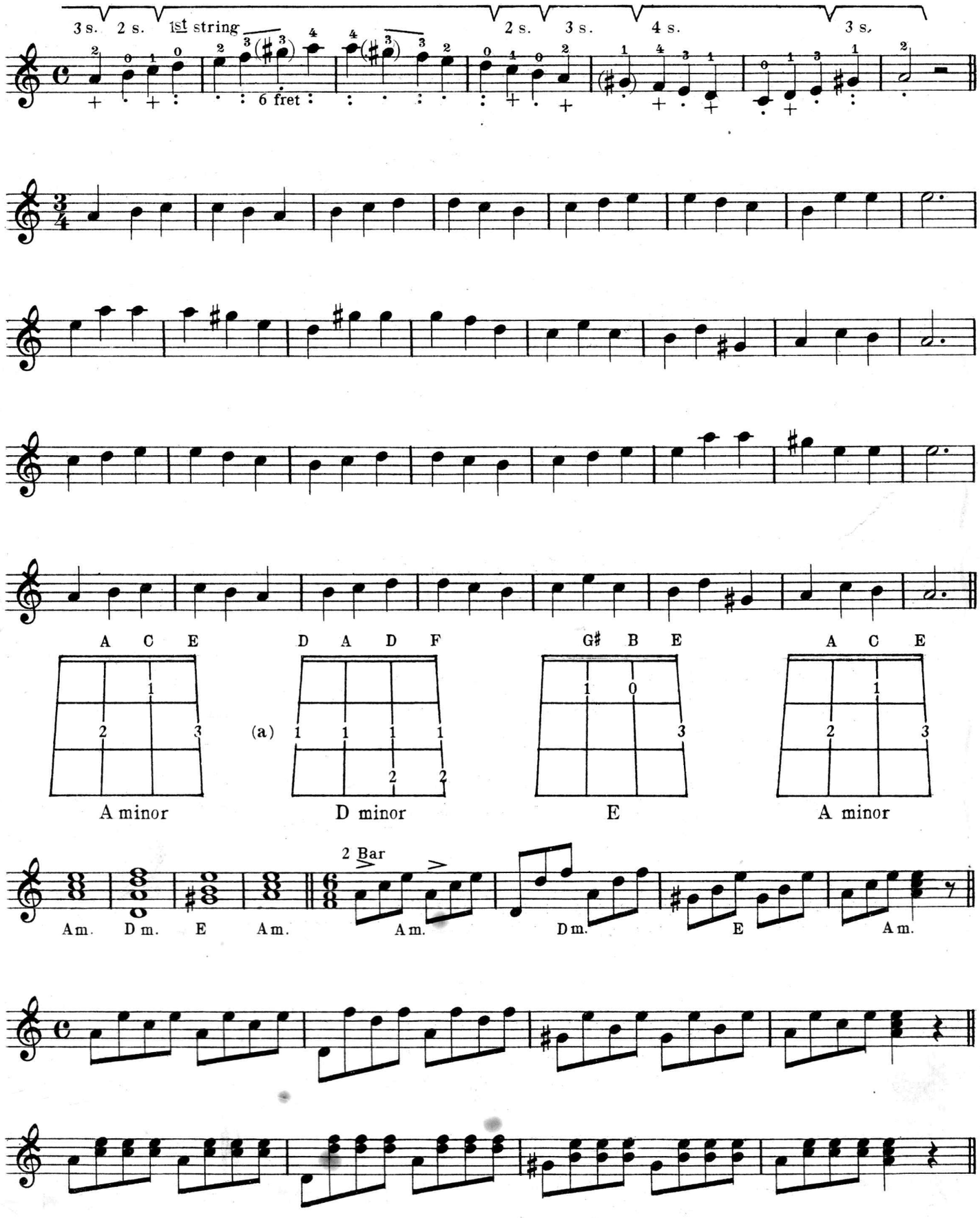
(Upper part of Scale, refer to diagram on Page 10)

Notes on the 2nd String to the 13th Fret

EXERCISE ON TWO STRINGS

(First note of the group to be taken on the second string at the numbered fret)

(a) This fingering of the scale is recommended for smoothness and rapidity.

(b) The first finger of the left hand *travels* on the first string. Do not raise it from the frets.

A MINOR SCALE AND CHORDS

(Relative of C major)



(a) Barré four strings with the first finger, by placing it *flat* upon them simultaneously.

When Johnny comes marching home

Key A minor

Voice

Banjo

1 When Johnny comes march - ing home a - gain, Hur - rah, hur - rah! We'll
2 Get rea - dy for the Ju - bi - lee Hur - rah, hur - rah! We'll

Am. C G

give him a heart - y wel - come then, Hur - rah! hur - rah! The
give the he - ro three times three: Hur - rah! hur - rah! The

Am. C E

men will cheer the boys will shout, The la - dies they will all turn out
lau - rel wreath is rea - dy now To place up - on his loy - al brow;

C G Am. E

CHORUS

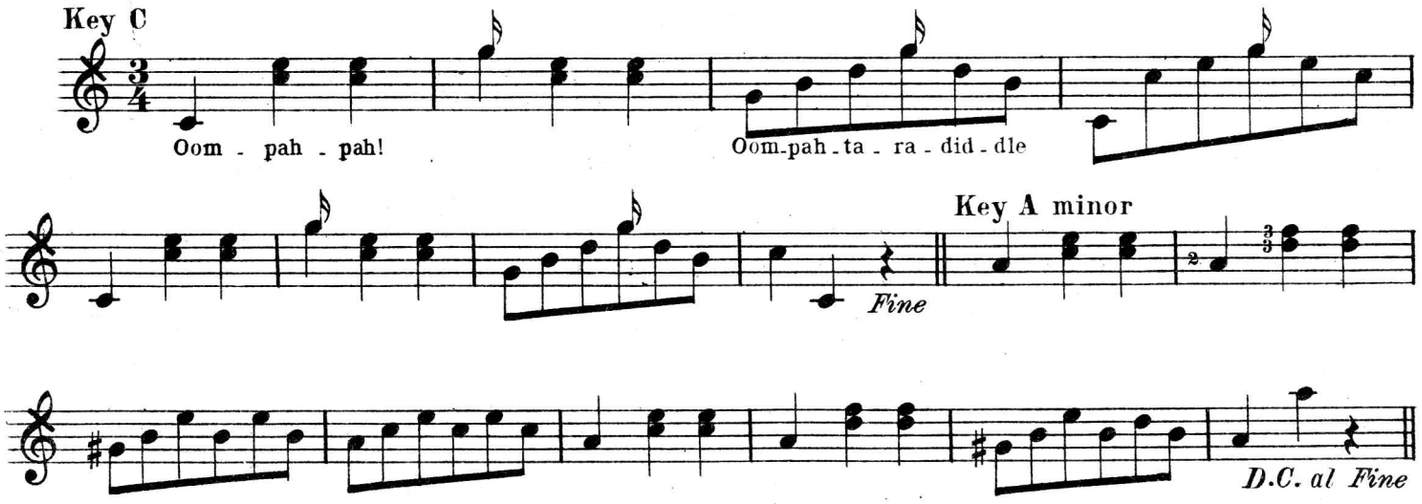
And we'll all feel gay, When John - ny comes march - ing home

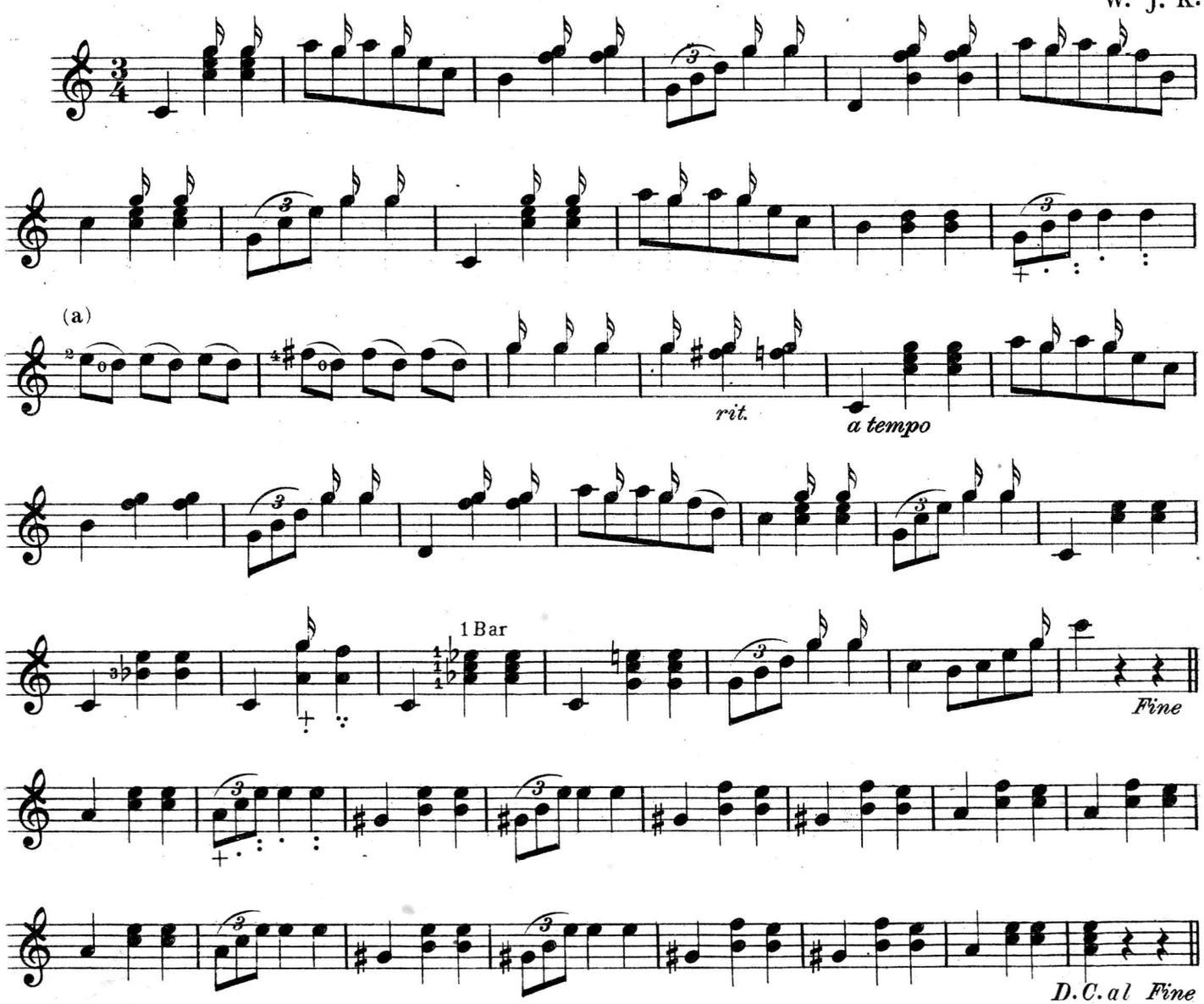
Prelude in A minor

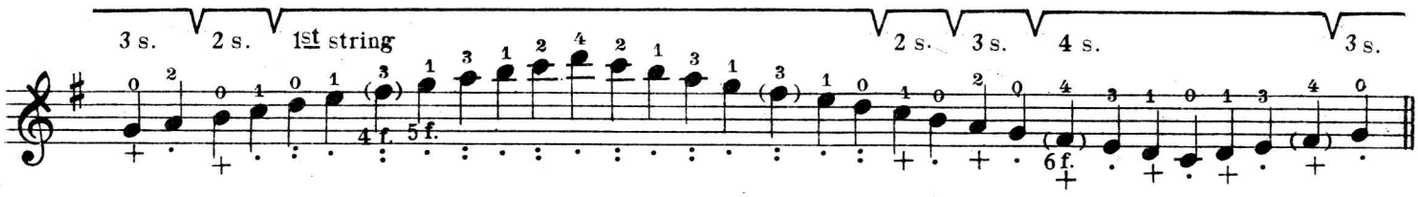
Moderato

(a) 7 5 5 5 3 4 5 5 5 7 5 5

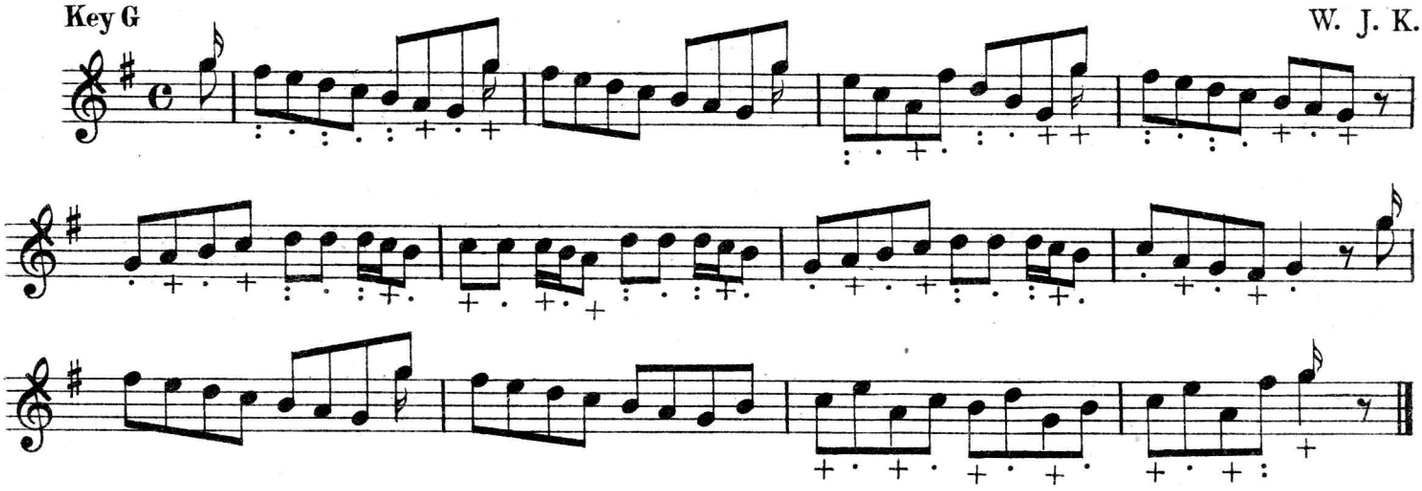
(a) The figures $\frac{7}{5}$ placed above the notes show the number of the frets upon which these notes are prepared by the left hand

Oom, pah, pah!

Waltz

W. J. K.

(a) Snap the string by pulling the left hand finger from the fret thereby sounding the second note of the slur ⁀.

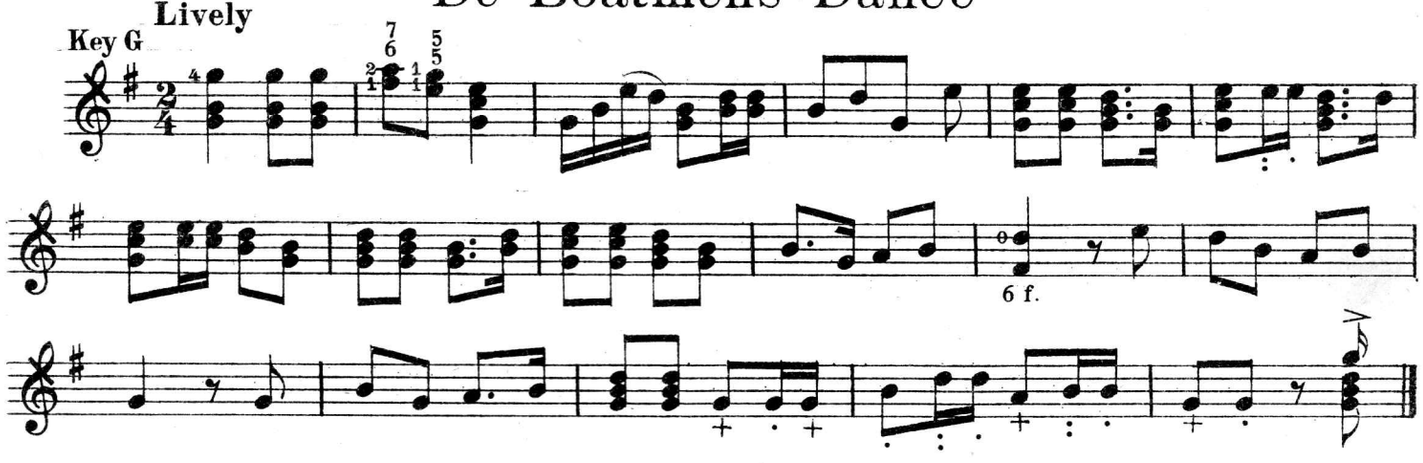
SCALE OF G MAJOR

The Chimes of St. Swithins

Key G

W. J. K.

De Boatmen's Dance

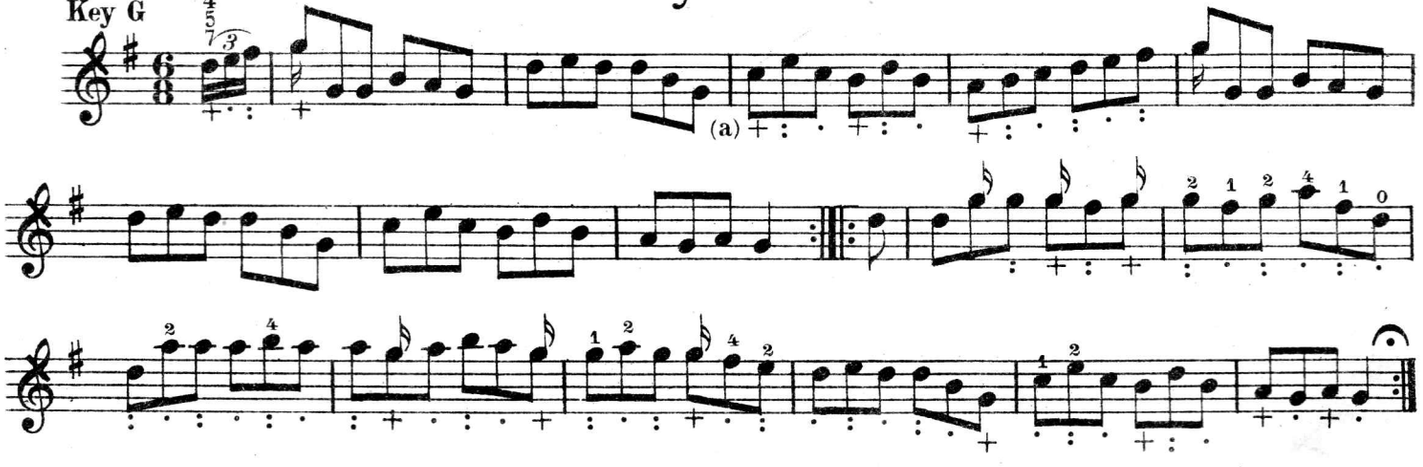
Lively

Key G

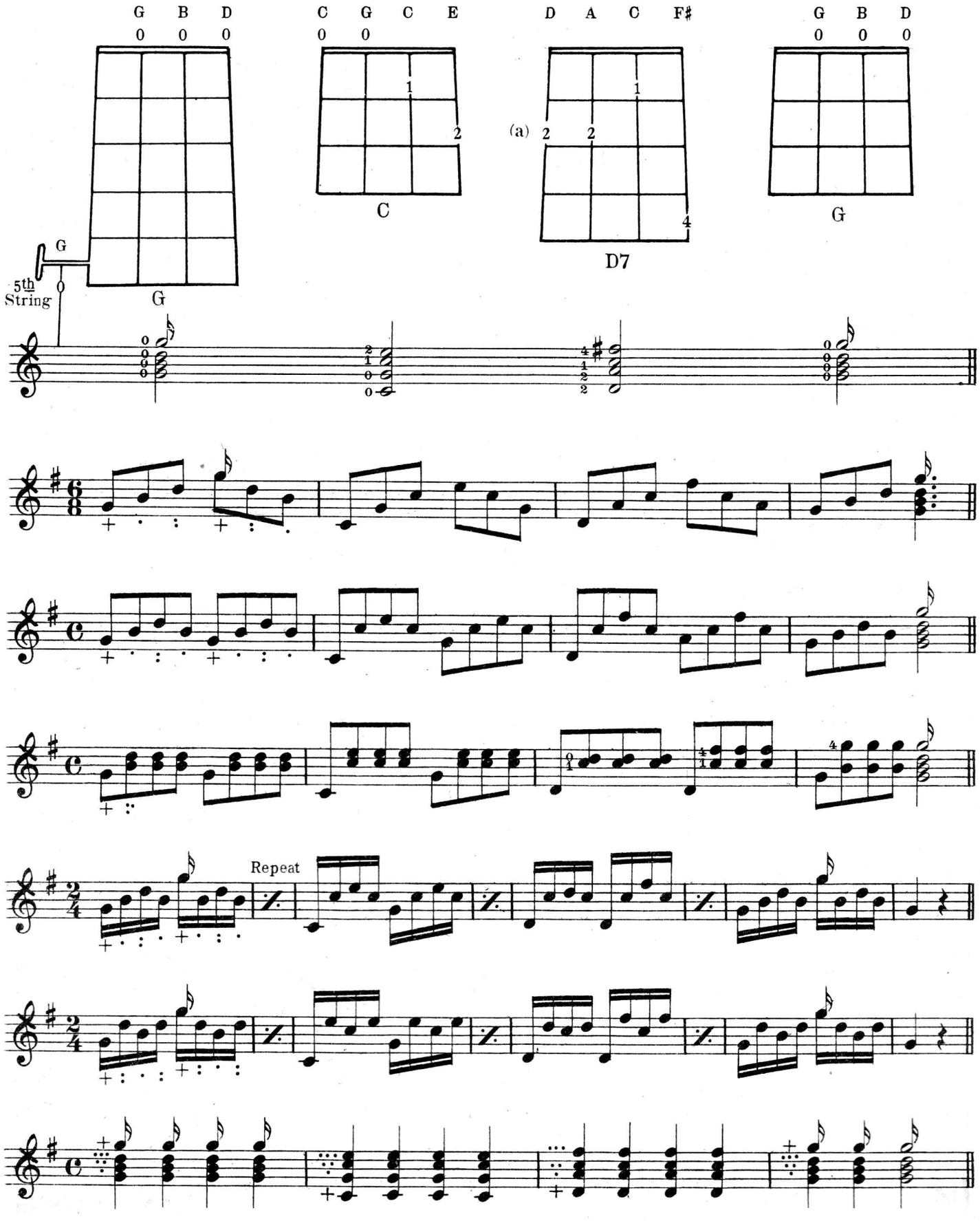


Larry O'Gaff

Lively

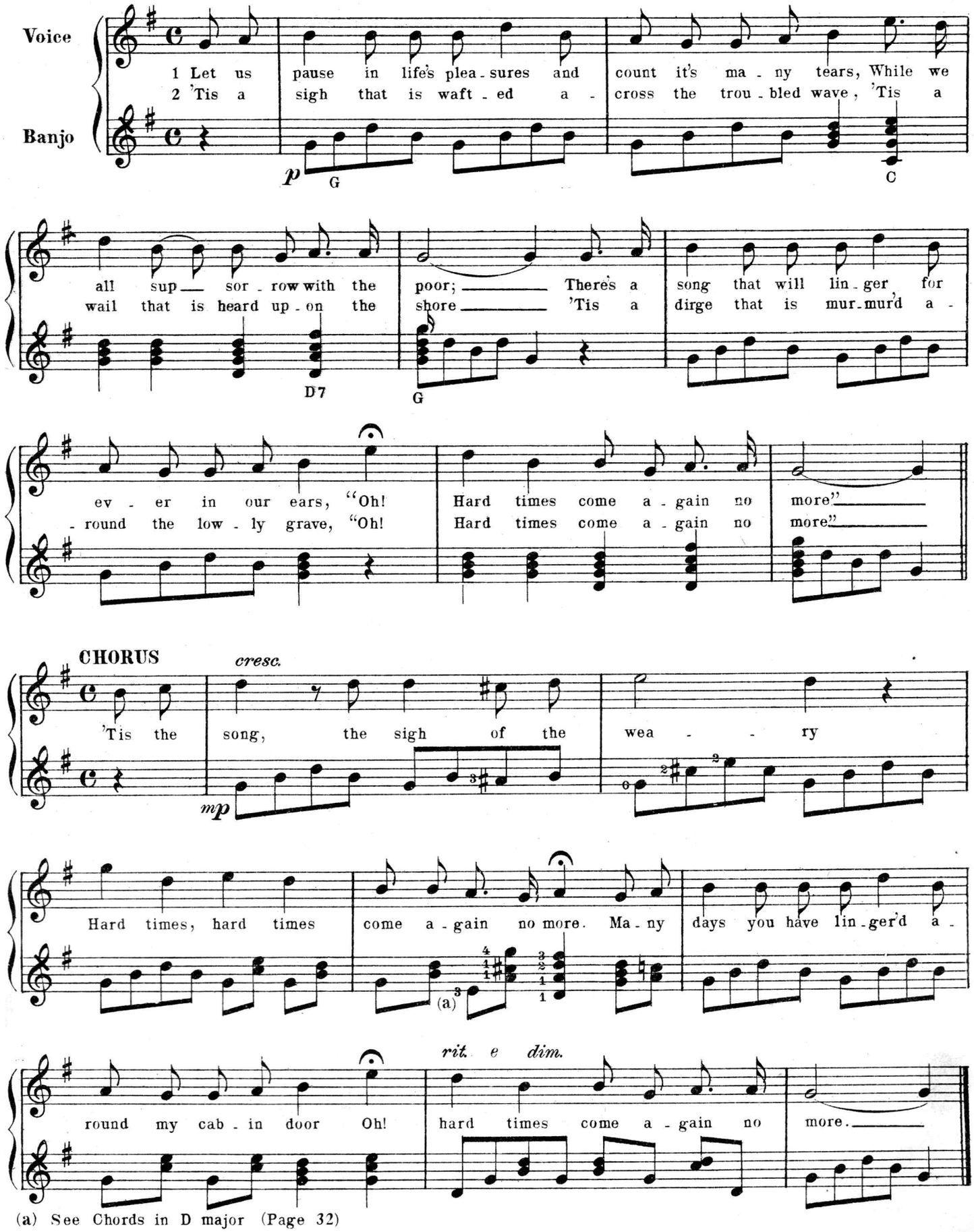
Key G

(a) Note the right-hand fingering.

CHORDS IN G



(a) Make a small Bar by placing the second finger upon two strings simultaneously

Hard times come again no more

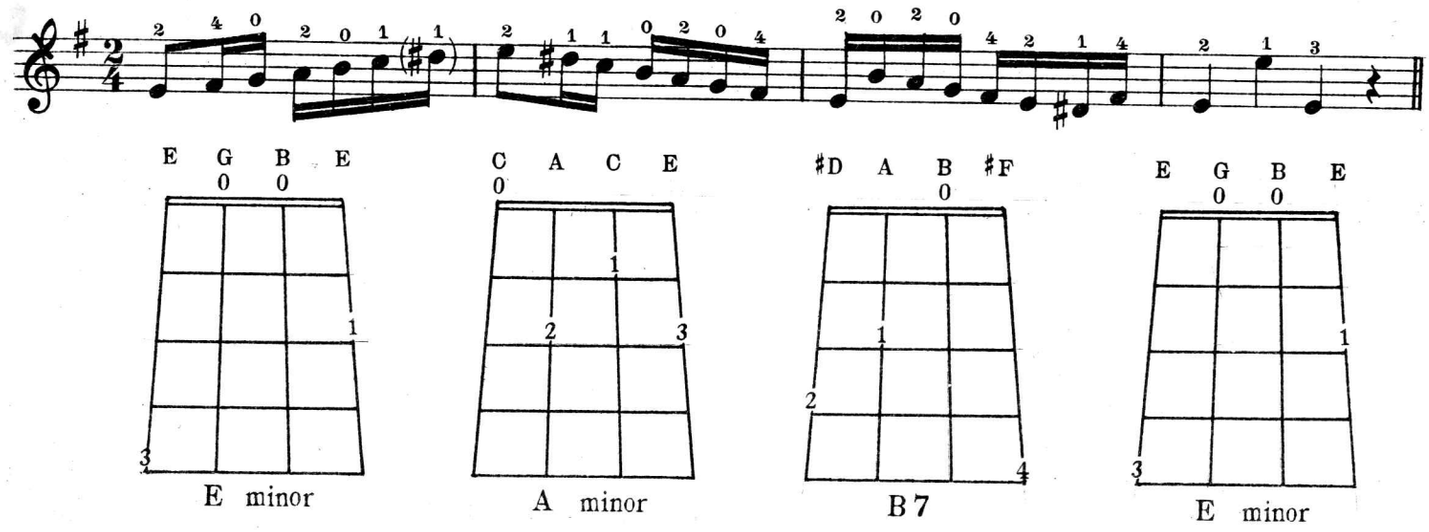
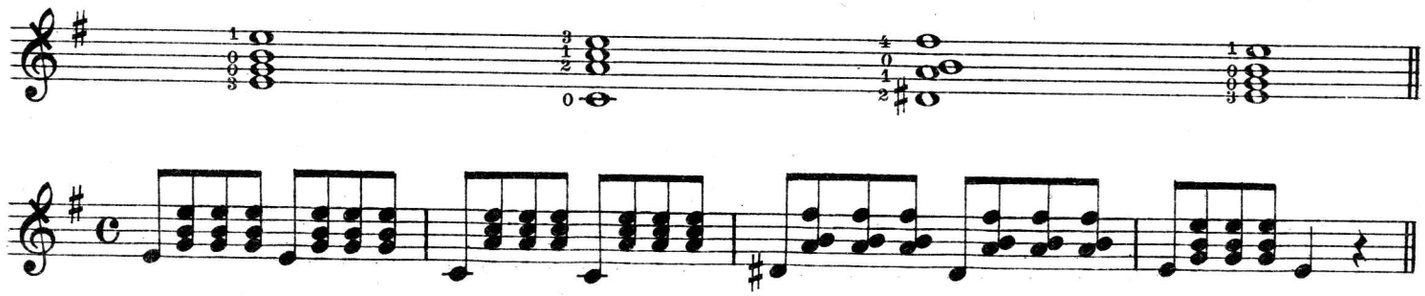
S. C. FOSTER

Voice
Banjo
1 Let us pause in life's plea - sures and count it's ma - ny tears, While we
2 'Tis a sigh that is waft - ed a - cross the trou - bled wave, 'Tis a
p
G
C
all sup — sor - row with the poor; — There's a song that will lin - ger for
wail that is heard up - on the shore — 'Tis a dirge that is mur - mur'd a -
D7
G
ev - er in our ears, "Oh! Hard times come a - gain no more" —
- round the low - ly grave, "Oh! Hard times come a - gain no more" —
CHORUS
cresc.
'Tis the song, the sigh of the wea - - ry
mp
Hard times, hard times come a - gain no more. Ma - ny days you have lin - ger'd a -
(a)
rit. e dim.
round my cab - in door Oh! hard times come a - gain no more. —

(a) See Chords in D major (Page 32)

W. J. S. M. Co.

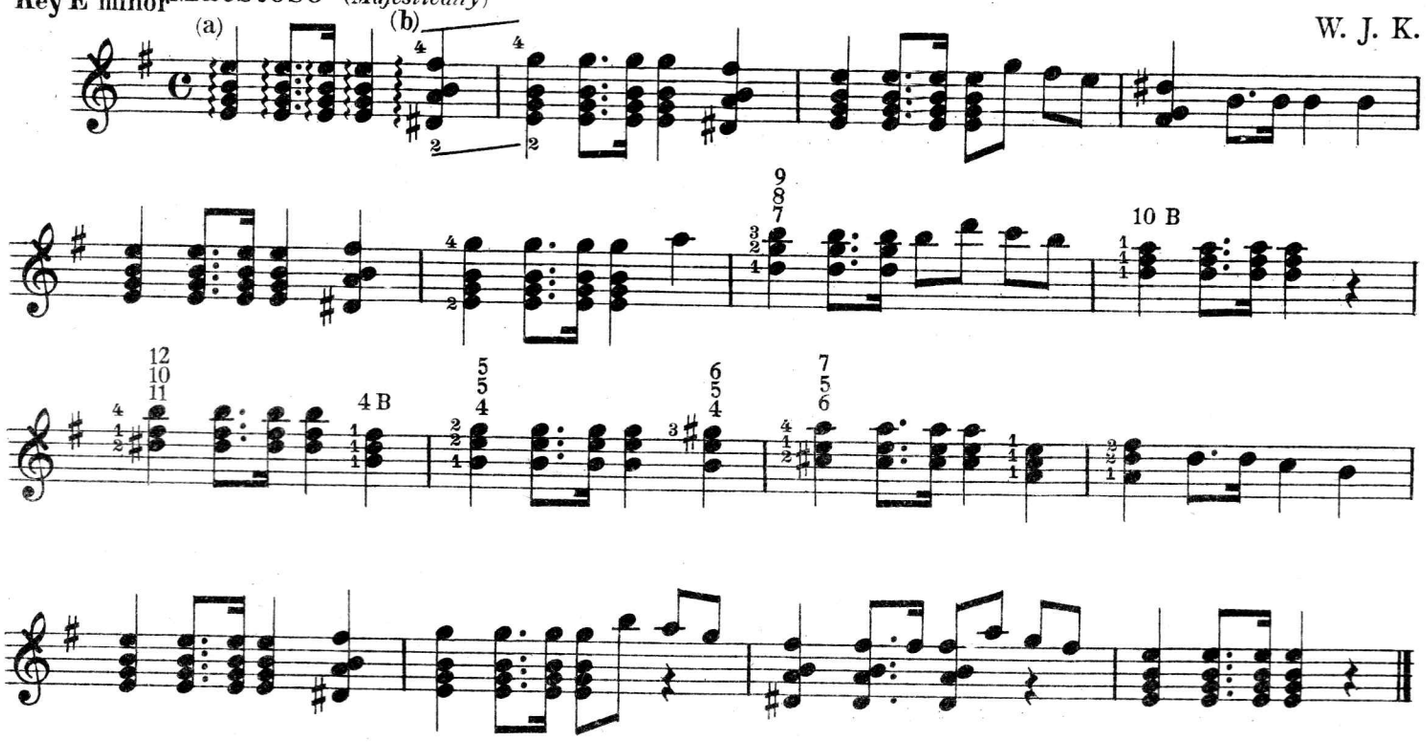
SCALE AND CHORDS OF E MINOR

(Relative of G major)



March Solennelle

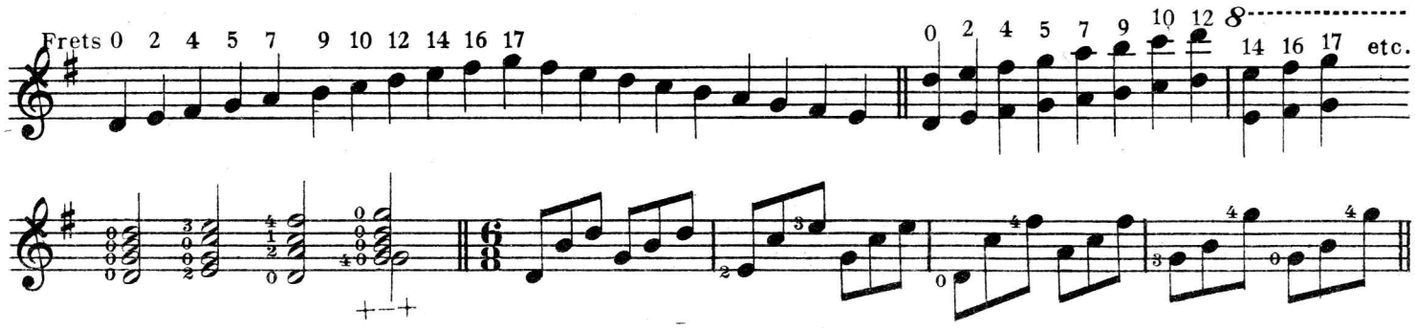
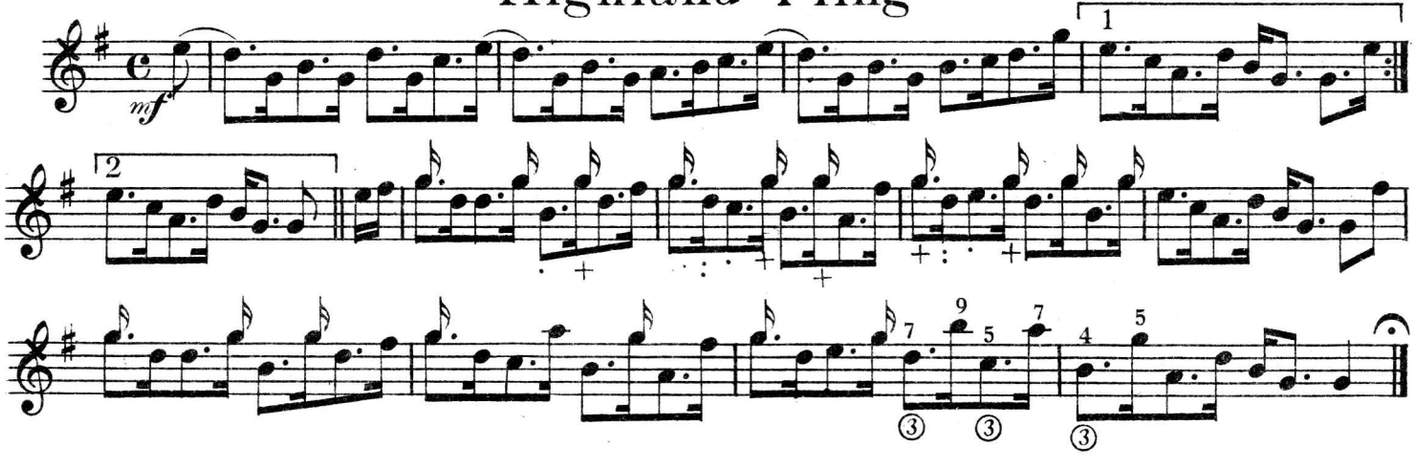
Key E minor **Maestoso** (*Majestically*)

W. J. K.

(a) Play slowly with four fingers of right hand, All of the chords are in arpeggio style.

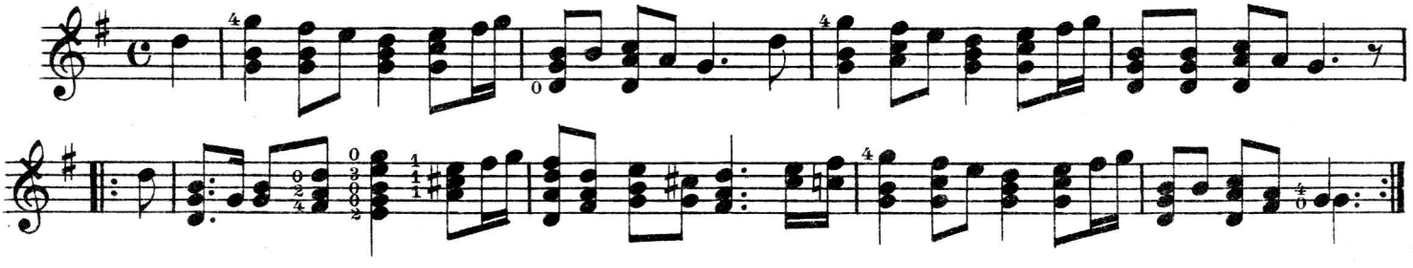
(b) Slide the left hand fingers over the frets without relaxing the tension on the strings. A slight slur will be heard.

W. J. S. M. Co.

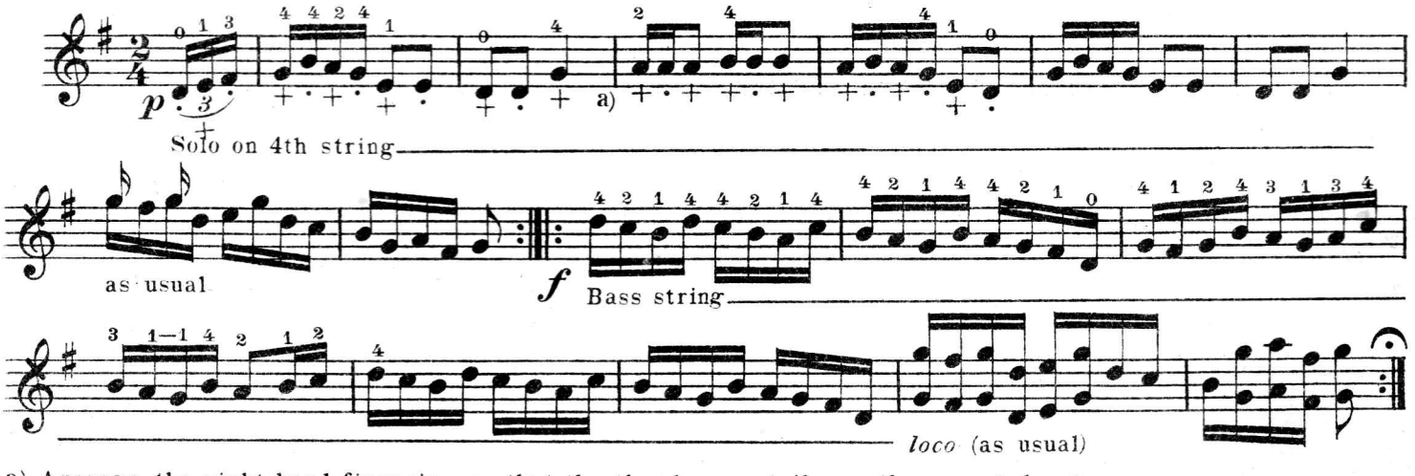
ELEVATED BASS STRING

A great advantage is derived by elevating the bass string a full tone to the note D, when playing in the key of G. The sub-bass is then an open note. The following exercises show the advantage of resorting to this effect occasionally.

Highland Fling

Blue Bells of Scotland

Elevated Bass

SCOTCH

Arkansaw Traveller

Elevated Bass



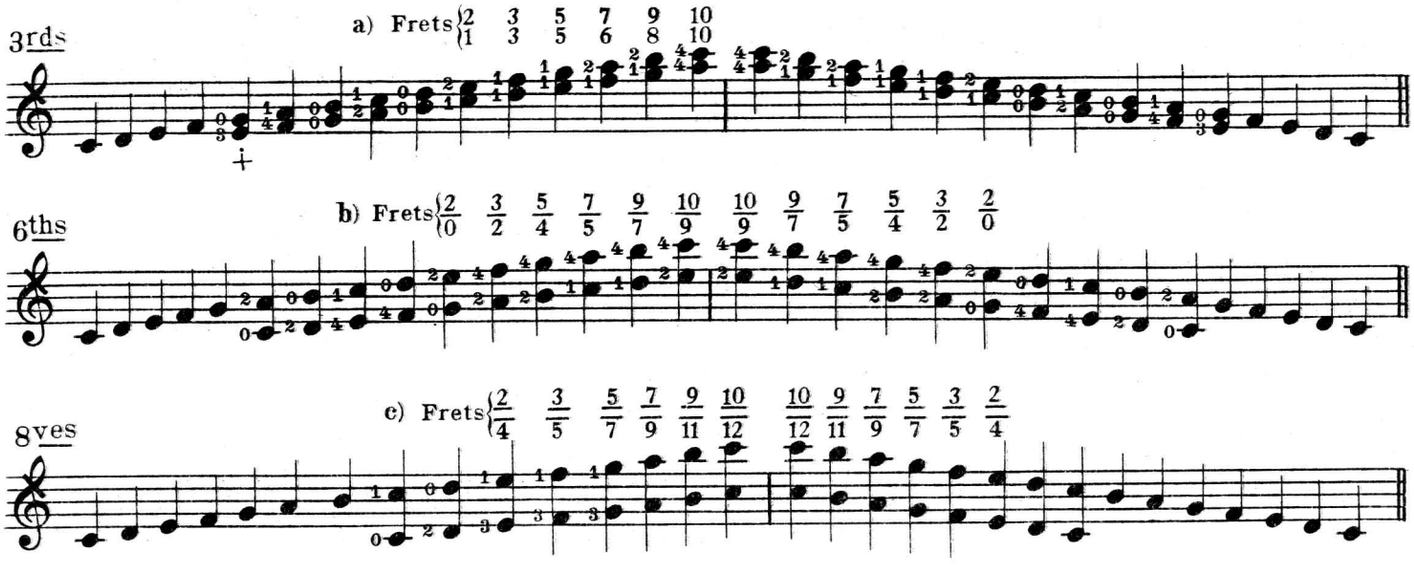
a) Arrange the right hand fingering so that the thumb may strike on the accented note.

W. J. S. M. Co.

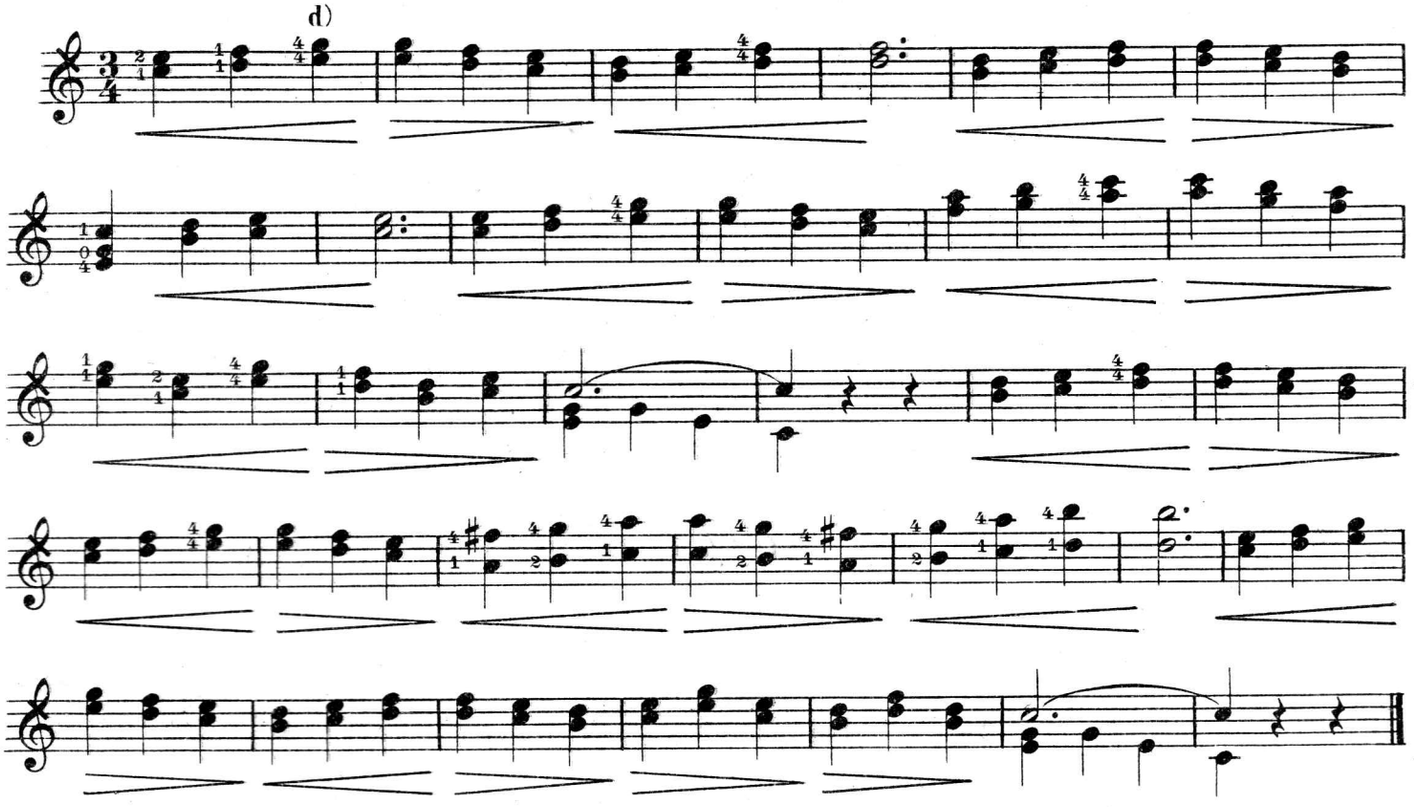
THIRDS, SIXTHS, AND OCTAVES

The study of thirds, sixths, and octaves is of utmost importance to the pupil wishing to play in a harmonious style. The position of the notes must be thoroughly learned, and kept in practice.

A line placed above or between figures indicates a string *untouched.*



Waltz

(Introducing Thirds and Sixths)

a) When playing thirds barrè with the first finger, and *drop* the other fingers into position as the hand progresses on the finger board.

b) Travel on the fourth finger from the third fret onward, when playing sixths.

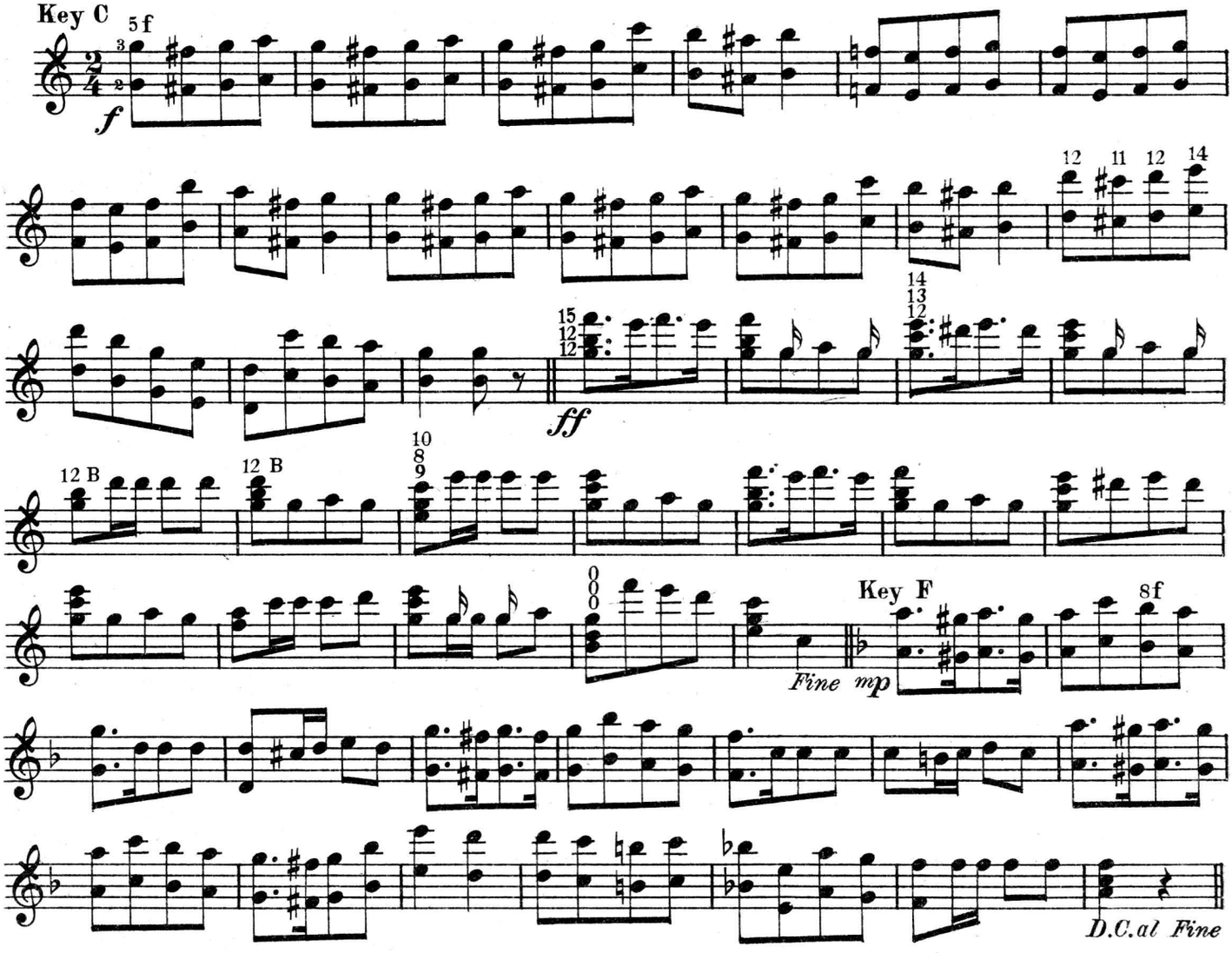
c) For octaves keep the third and first fingers down, through the progression.

d) Use the 4th finger barrè when the progression is limited, as in this case.

W. J. S. M. Co.

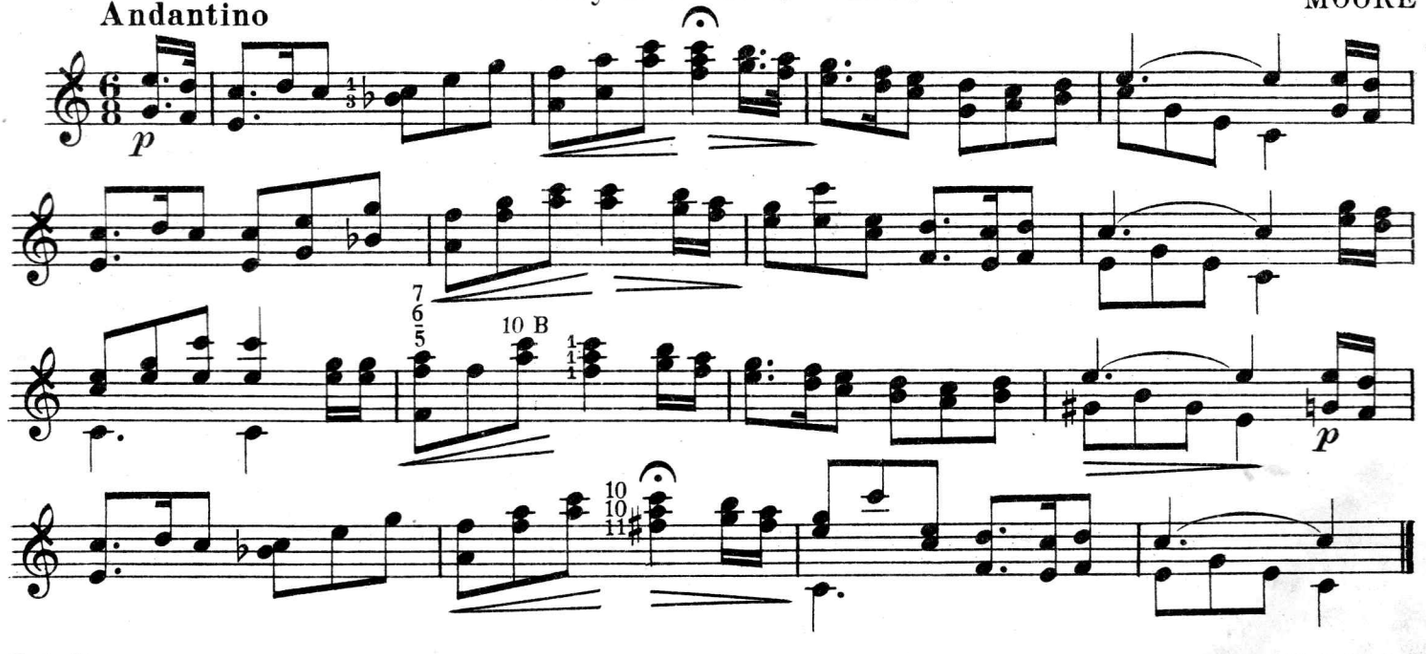
Elevated Bass

Pocono Galop

(Study in Octaves)

Believe me if all Those Endearing Young Charms

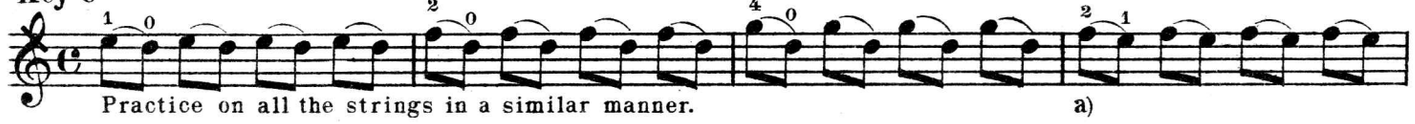
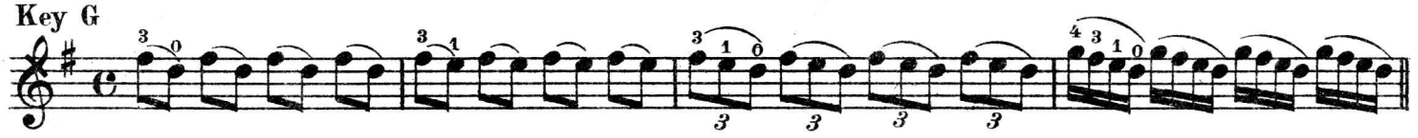
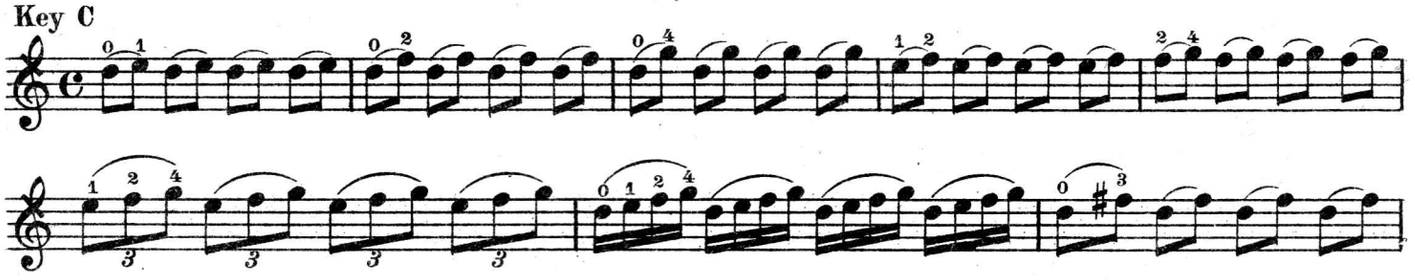
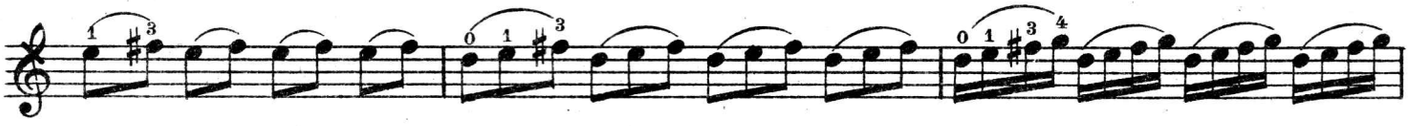
(Study in Sixths and Thirds)

MOORE

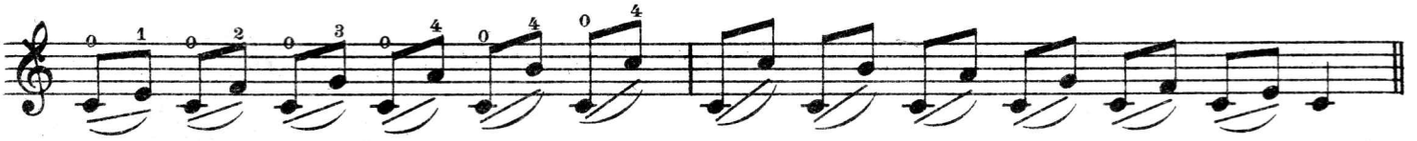


Slurs

The object of a slur is to accent the first note of a group, and to pass to the other note or notes imperceptibly. The practice of slurs on the banjo develops the left hand more than any other agency. To execute slurs descending, pick the first note with the right and pull off the finger or fingers of the left hand at right angles with the fingerboard for the remaining notes. Slurs ascending are obtained by hammering the notes by the impulse of the finger without re-striking the strings with the right hand.

Key C

Key G

Key C

DOUBLE SLURS

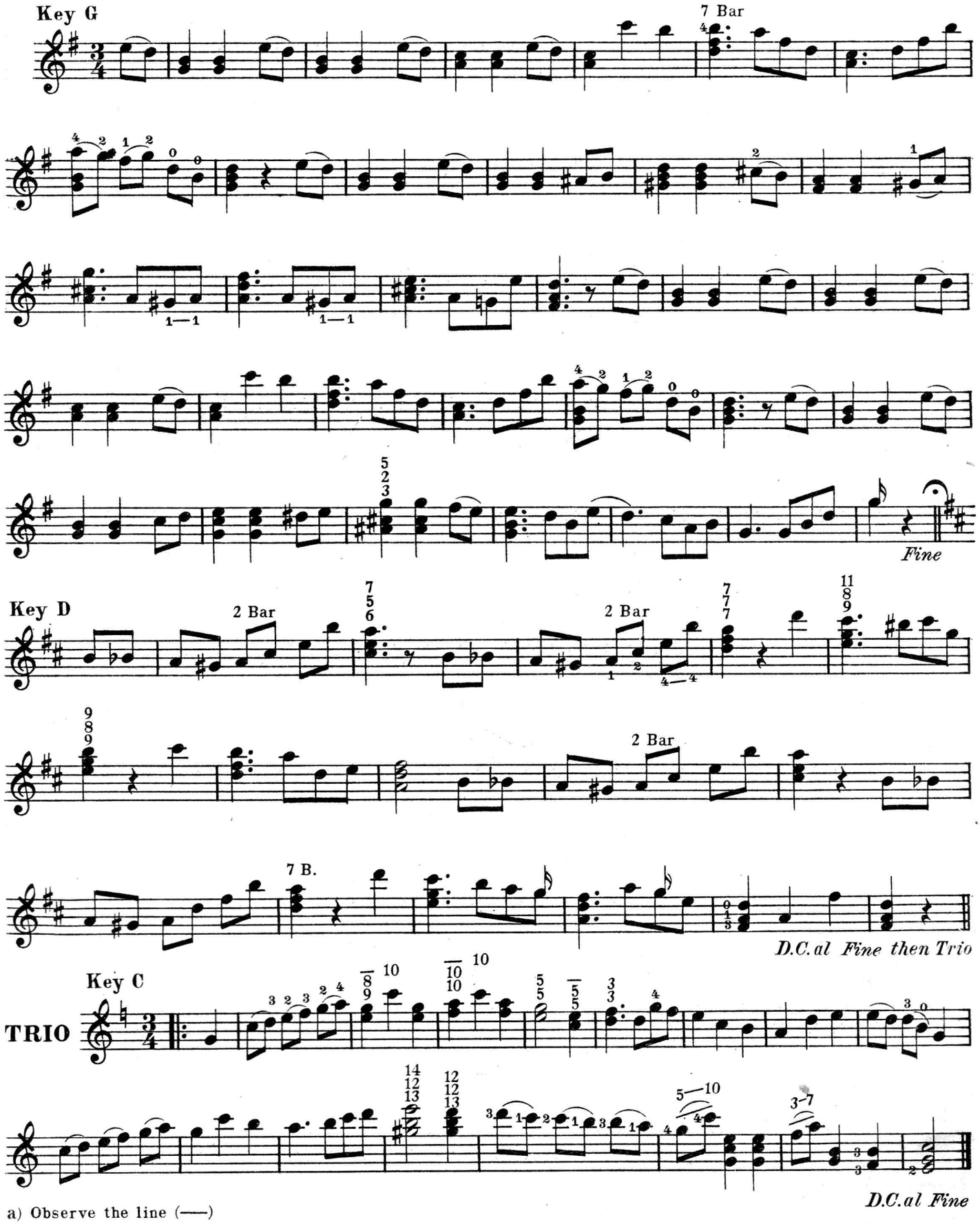
A difficult but salutary exercise.

b) THE SLIDE OR PORTAMENTO

a) Prepare both notes simultaneously.
b) Strike the first note and slide the left hand finger over the frets until the second note is reached.

Rose Waltz

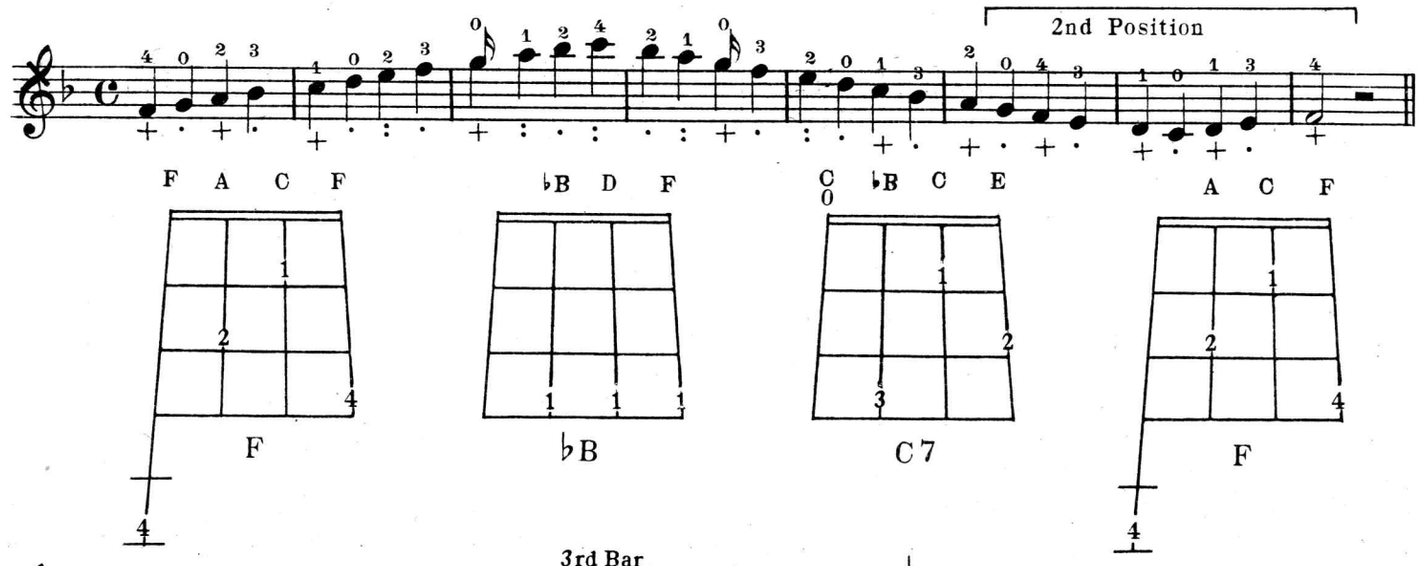
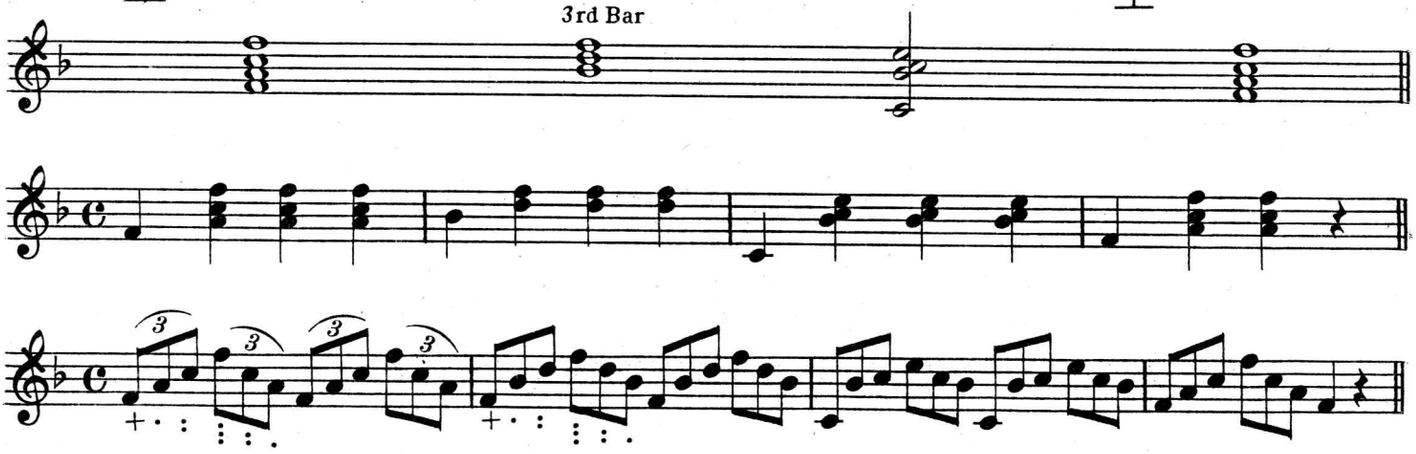
Elevated Bass

W. J. K.

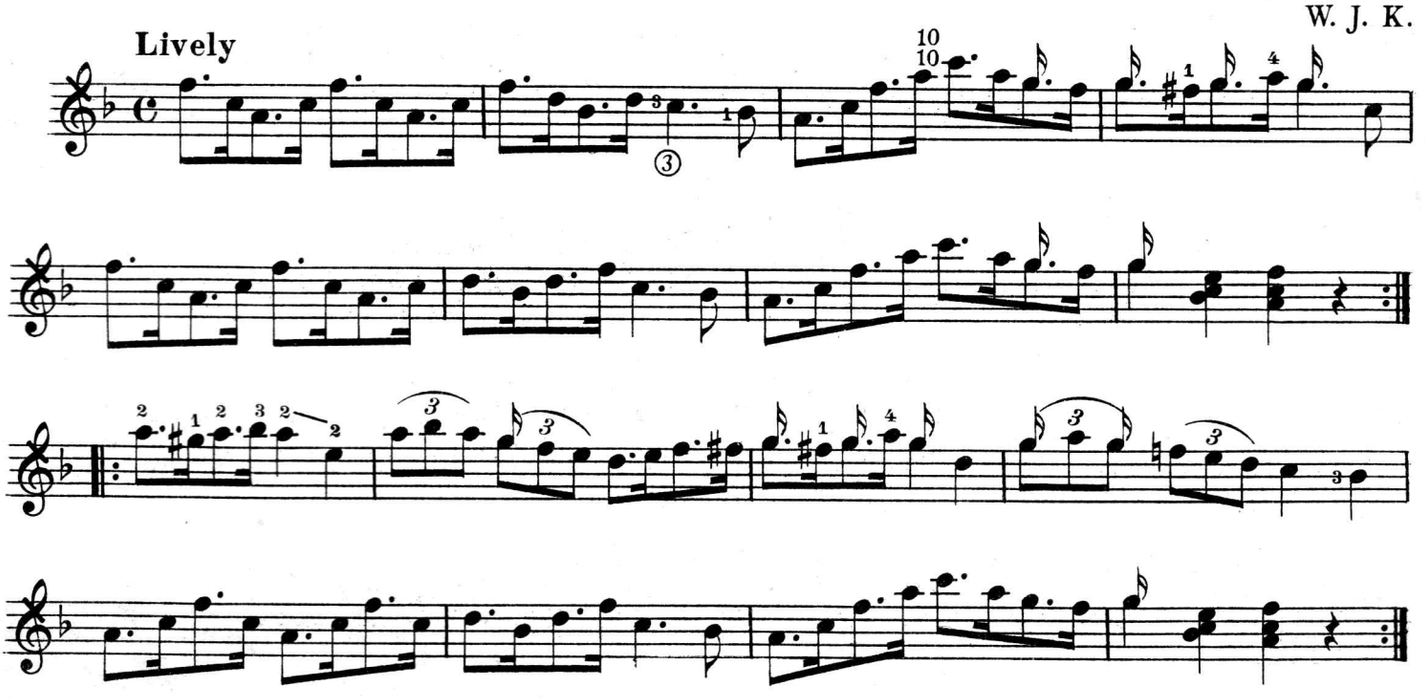


a) Observe the line (——)

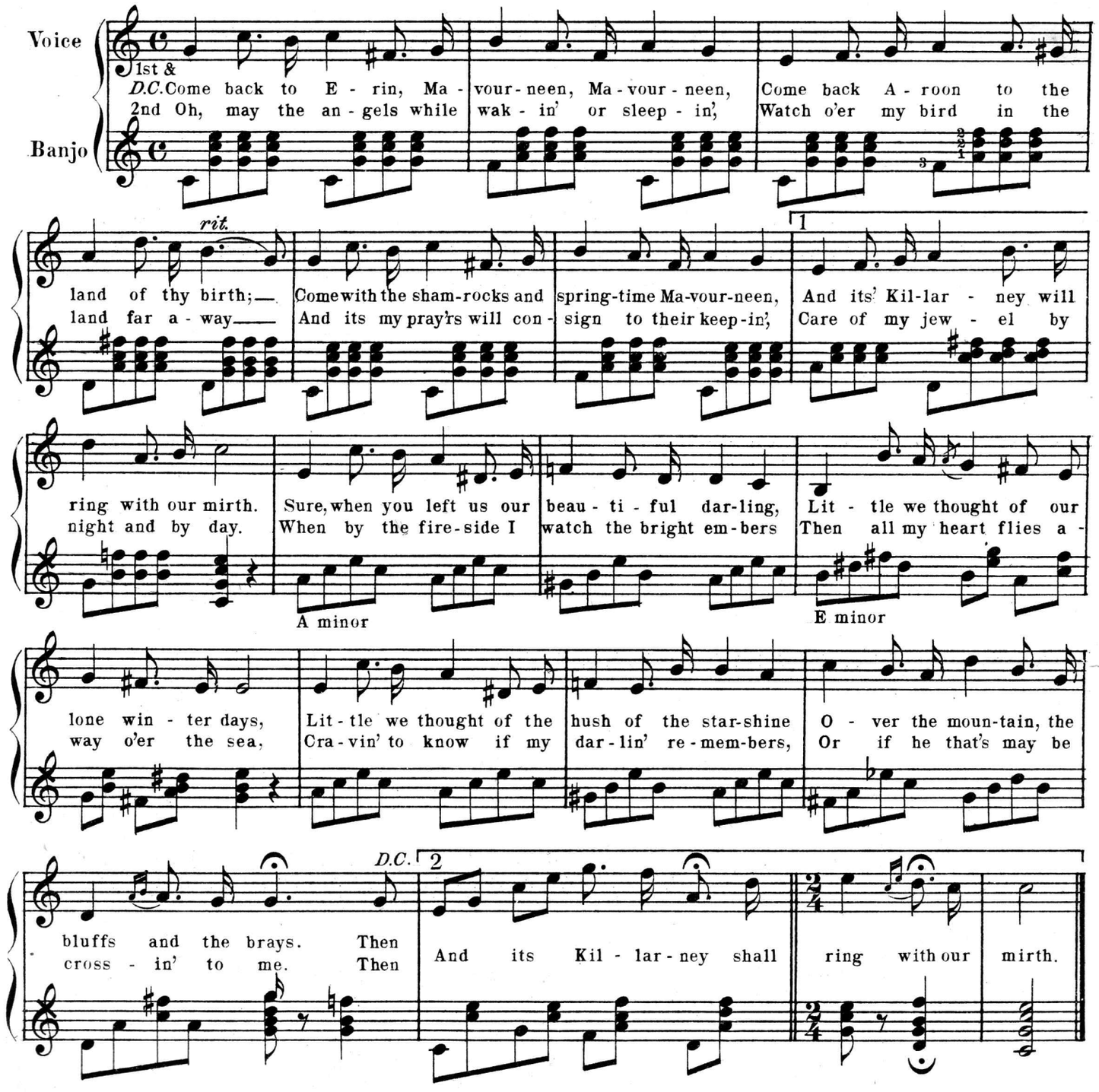
SCALE AND CHORDS IN F MAJOR



Characteristic Dance

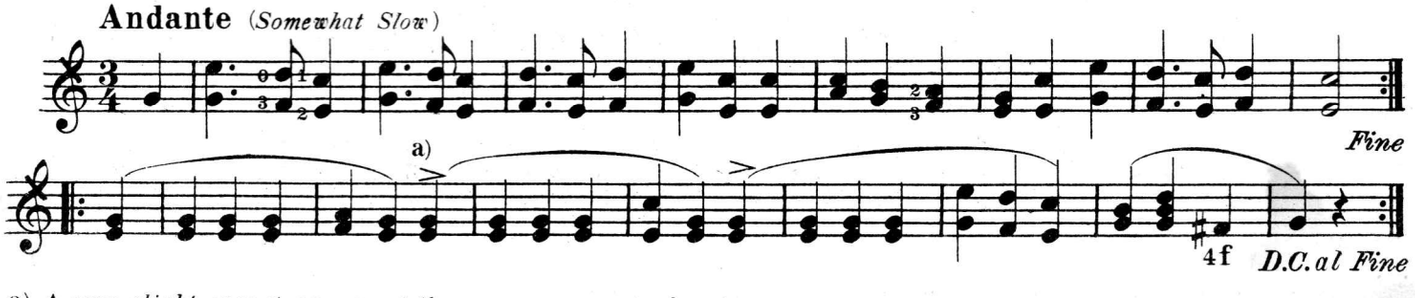
W. J. K.

Come Back to Erin

(Key C modulating to E minor, A minor and G)

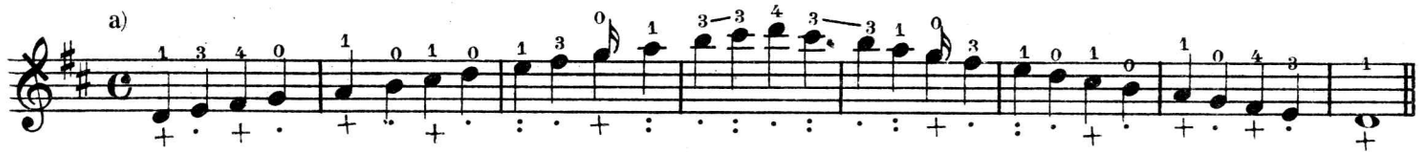
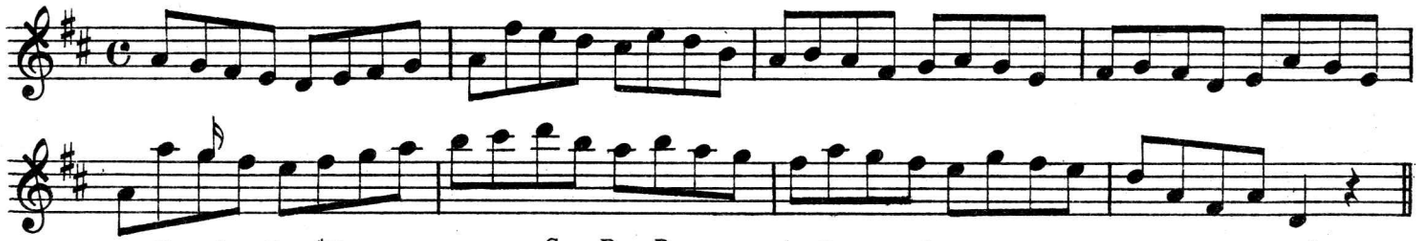
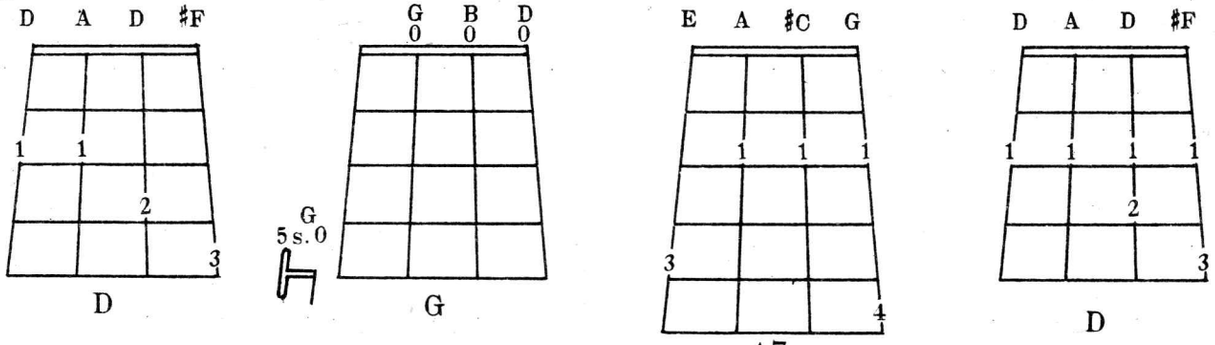
CROUCH

Voice
Banjo
1st &
D.C.
2nd
Come back to E - rin, Ma - vour - neen, Ma - vour - neen, Come back A - roon to the
Oh, may the an - gels while wak - in' or sleep - in', Watch o'er my bird in the
rit.
land of thy birth;— Come with the sham-rocks and spring-time Ma-vour-neen, And its' Kil-lar - ney will
land far a - way— And its my pray'rs will con - sign to their keep-in', Care of my jew - el by
1
ring with our mirth. Sure, when you left us our beau - ti - ful dar-ling, Lit - tle we thought of our
night and by day. When by the fire-side I watch the bright em-bers Then all my heart flies a -
A minor
E minor
lone win - ter days, Lit - tle we thought of the hush of the star-shine O - ver the moun-tain, the
way o'er the sea, Cra - vin' to know if my dar - lin' re - mem-bers, Or if he that's may be
D.C.
2
bluffs and the brays. Then
cross - in' to me. Then
And its Kil - lar - ney shall ring with our mirth.

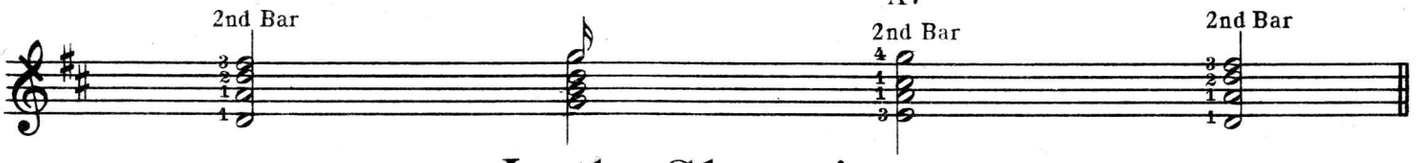
The Old Oaken Bucket

Elevated Bass

Andante (*Somewhat Slow*)

a) A *very slight* accent occurs at the commencement of a slur.

W. J. S. M. Co.

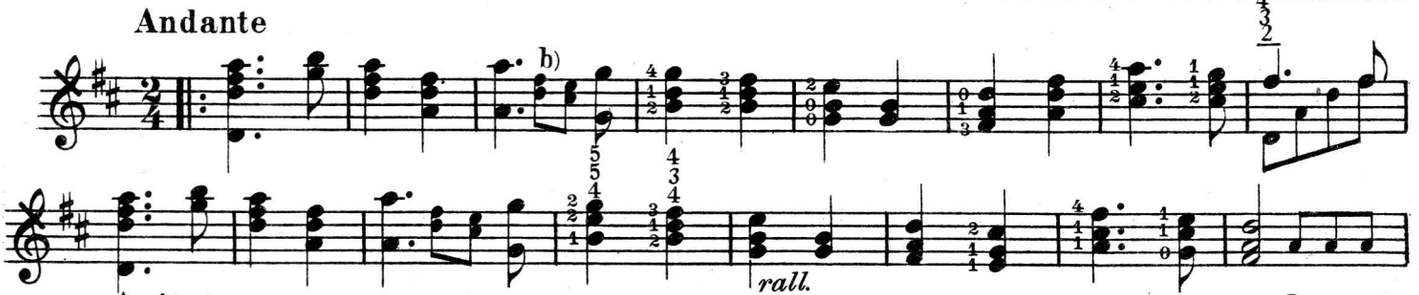
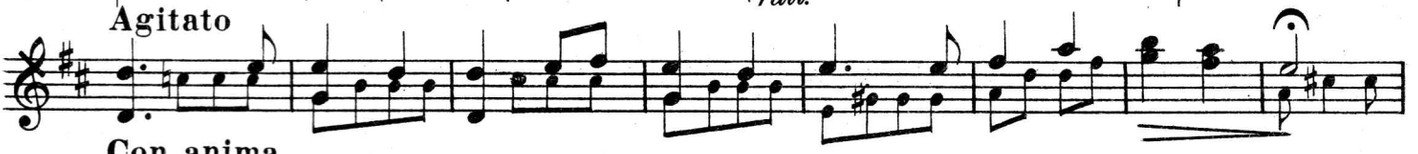
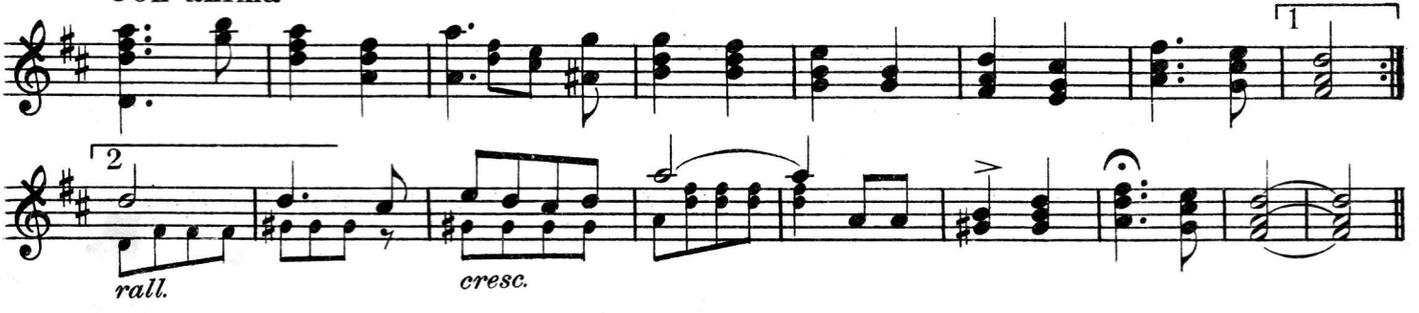
SCALE AND CHORDS IN D MAJOR

EXERCISE





Elevated Bass

In the Gloaming

ANNE FORTESCUE HARRISON

Andante

Agitato

Con anima

a) This scale is played in the 2nd Position. No notes occur on the 1st fret.
b) The small notes are accompaniment figures. They are intended to be played lightly.

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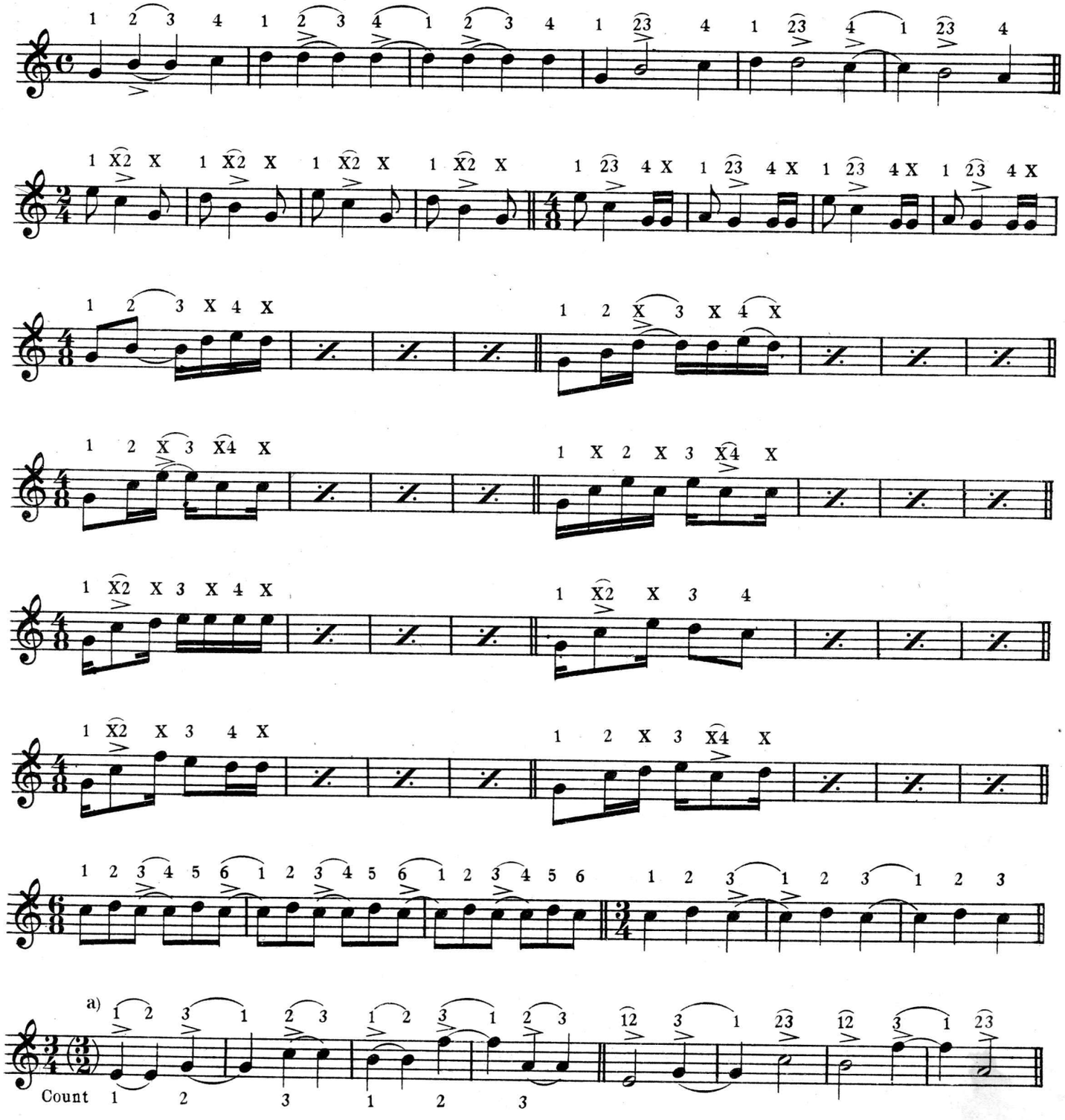
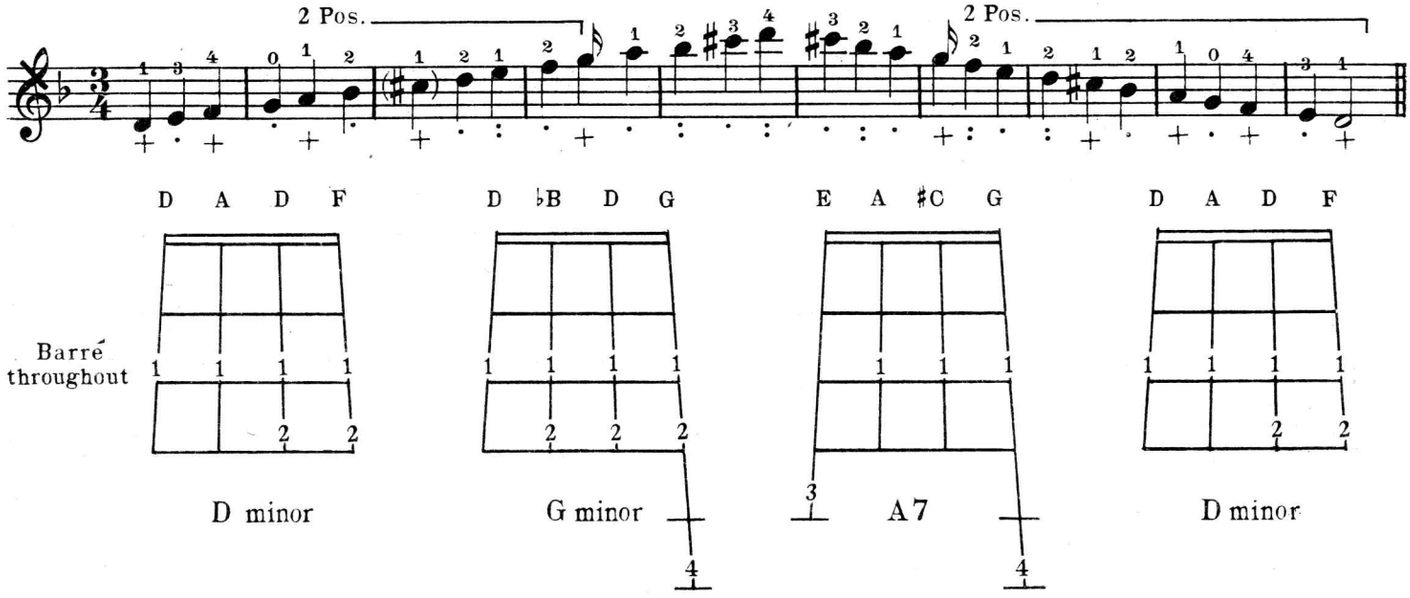
Syncopation

The altering of accents by placing them on the weak part of a measure. Suspending a note into the following measure brings about the same result.

EXAMPLES

a) This example is taken from the celebrated Waltz "Sobre las Olas"

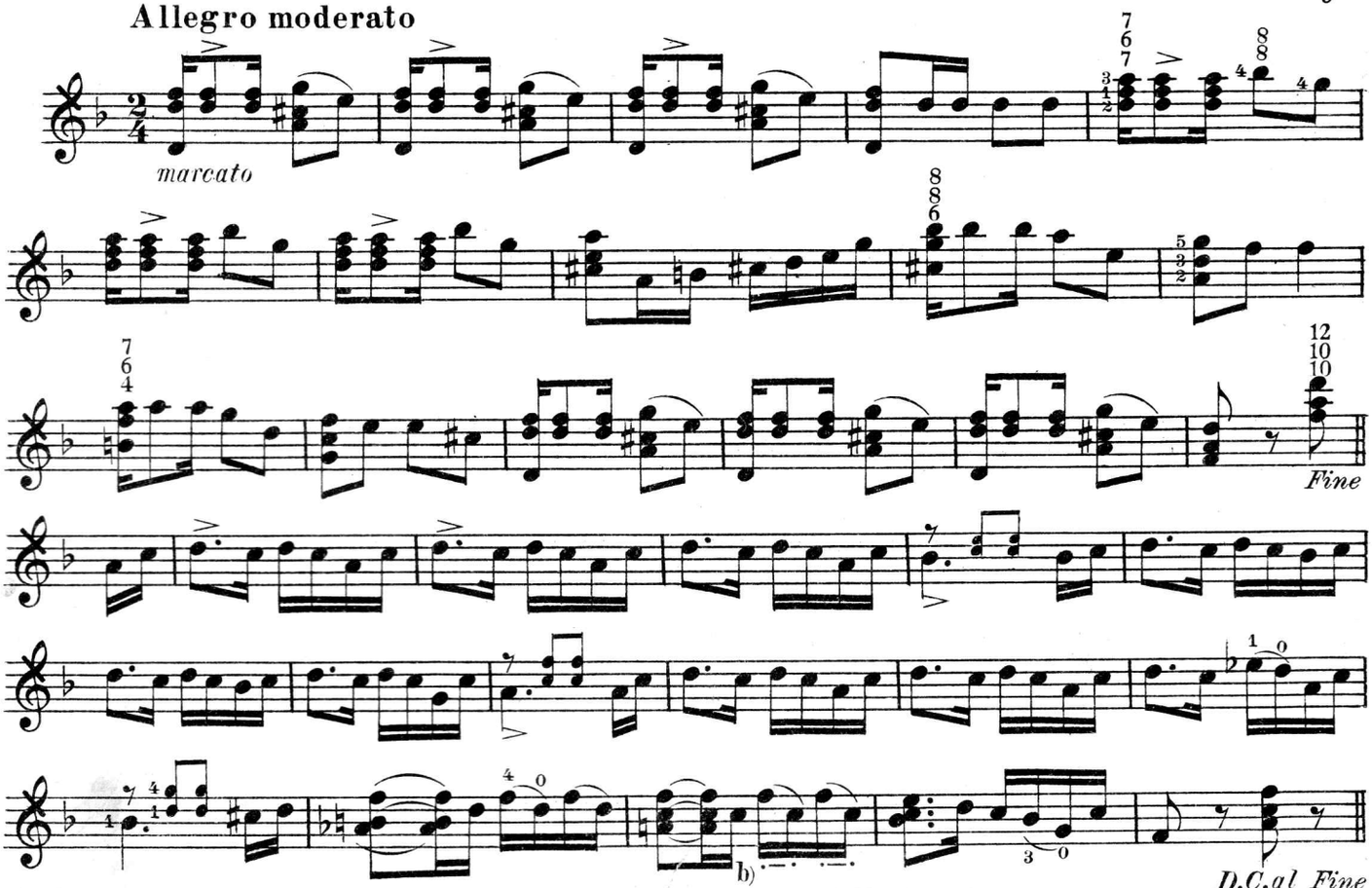
W. J. S. M. Co.

SCALE AND CHORDS OF D MINOR



Patagonian Pow-wow

W. J. K

Allegro moderato

a) The Habanera movement which is applied to Spanish, Cuban and Mexican dances.

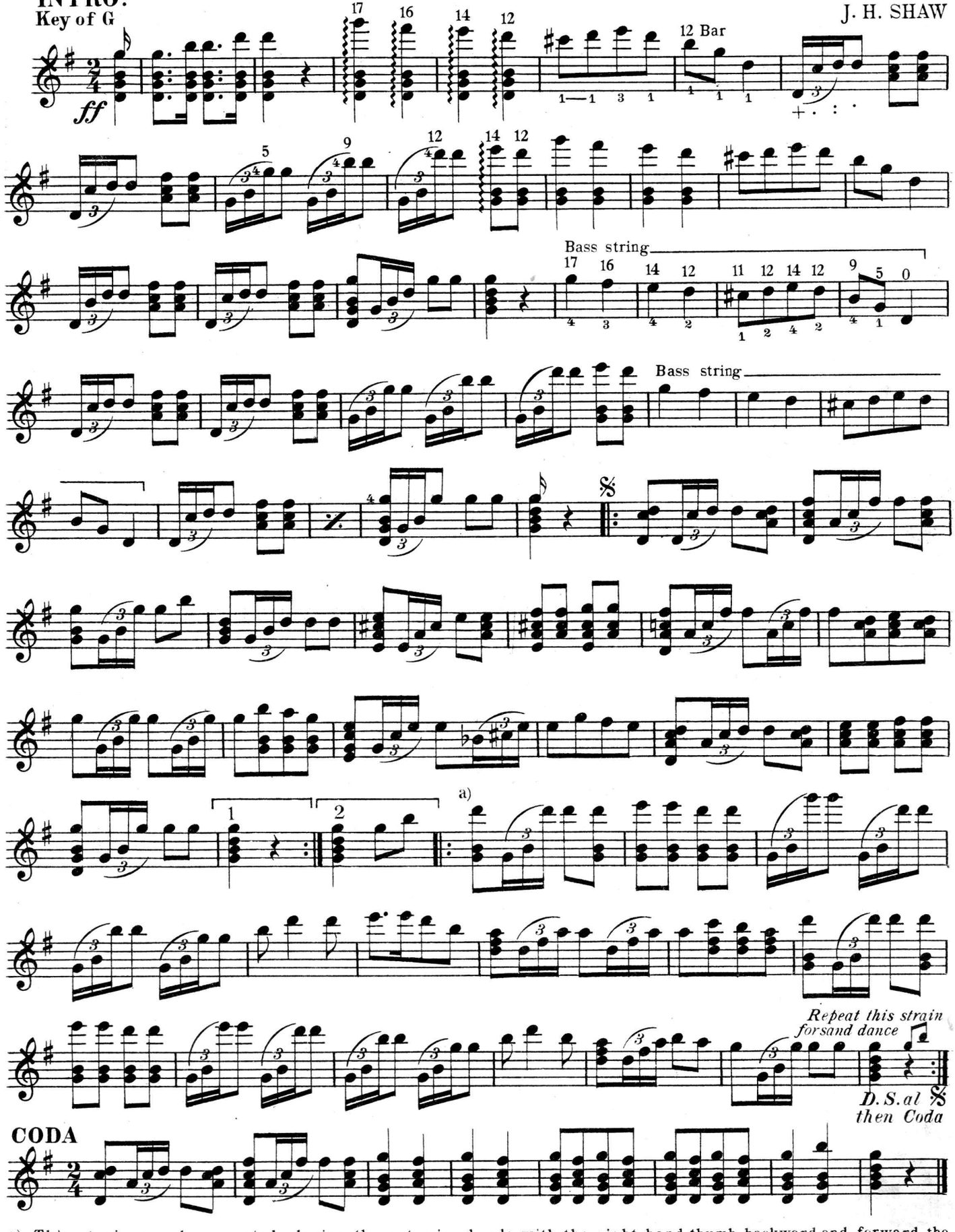
b) Draw the first finger across both strings for these slurs.

Elevated Bass

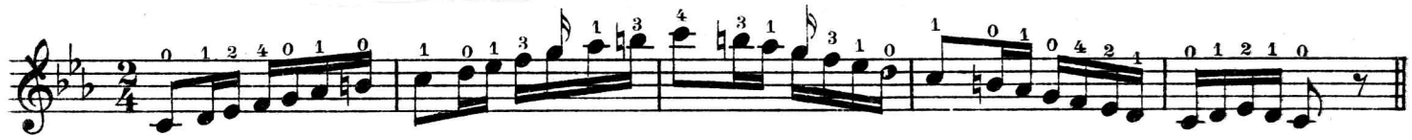
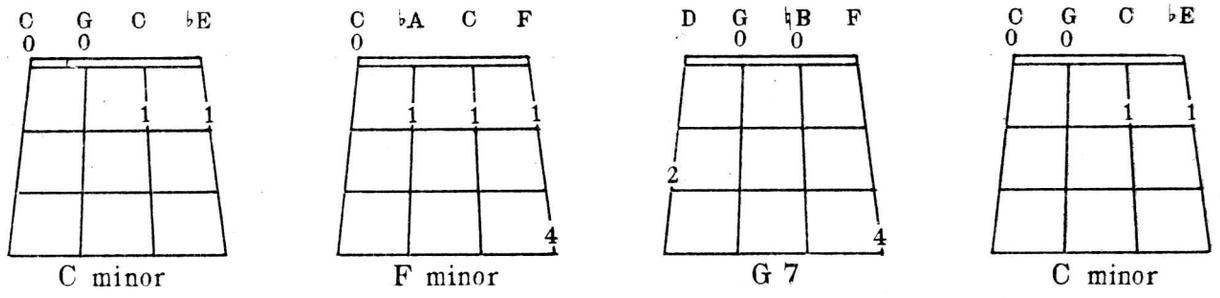
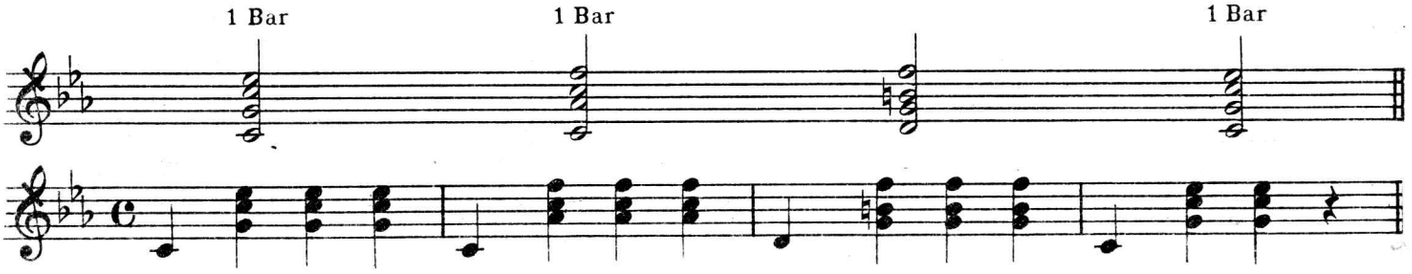
Sand Dance

INTRO.
Key of G

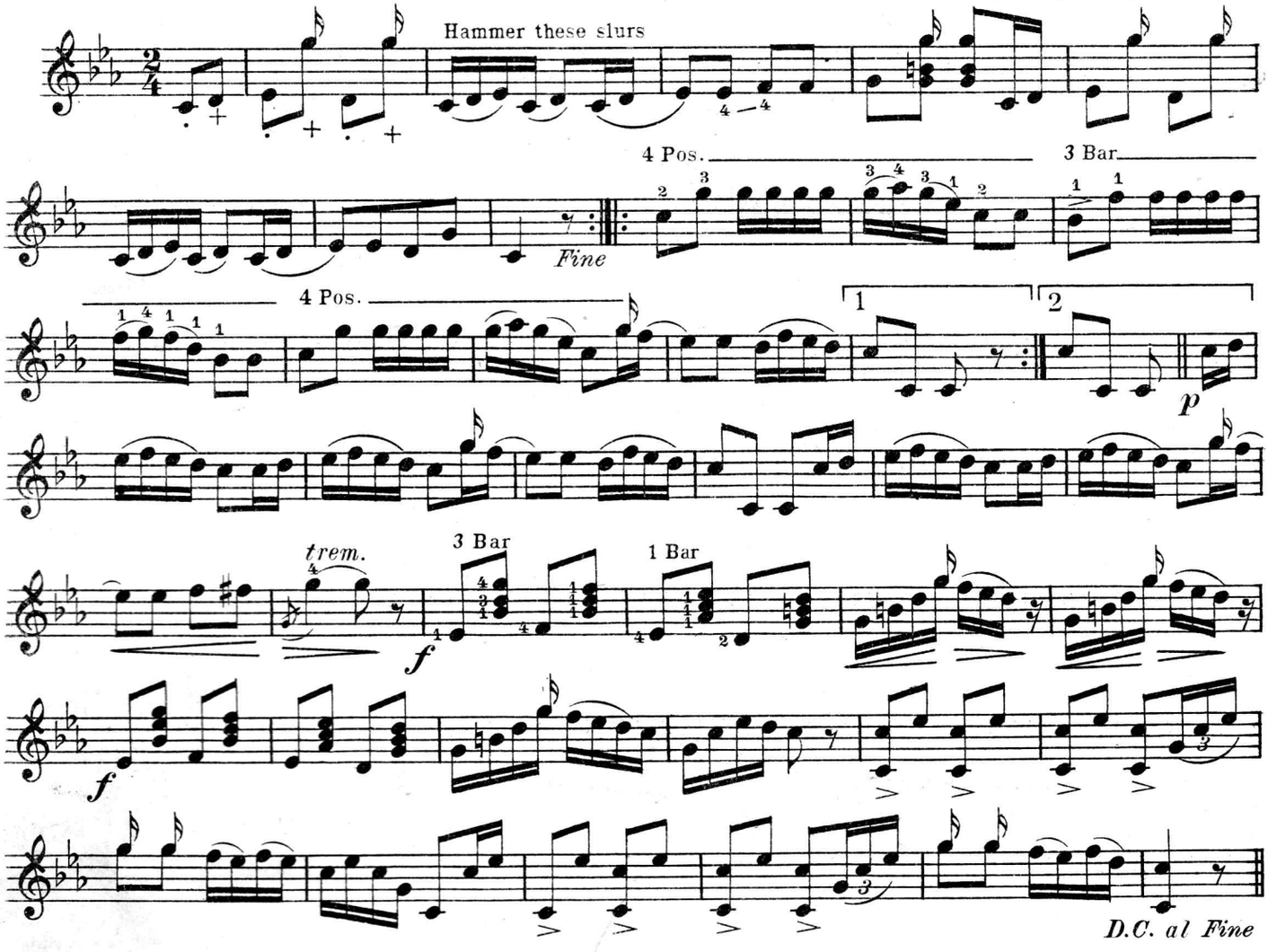
DANCE

J. H. SHAW

a) This strain may be repeated playing the notes in chords with the right hand thumb backward and forward, the remaining fingers of the hand brush the head of the banjo producing a sound resembling a sand dance.

W. J. S. M. Co.

SCALE AND CHORDS OF C MINOR



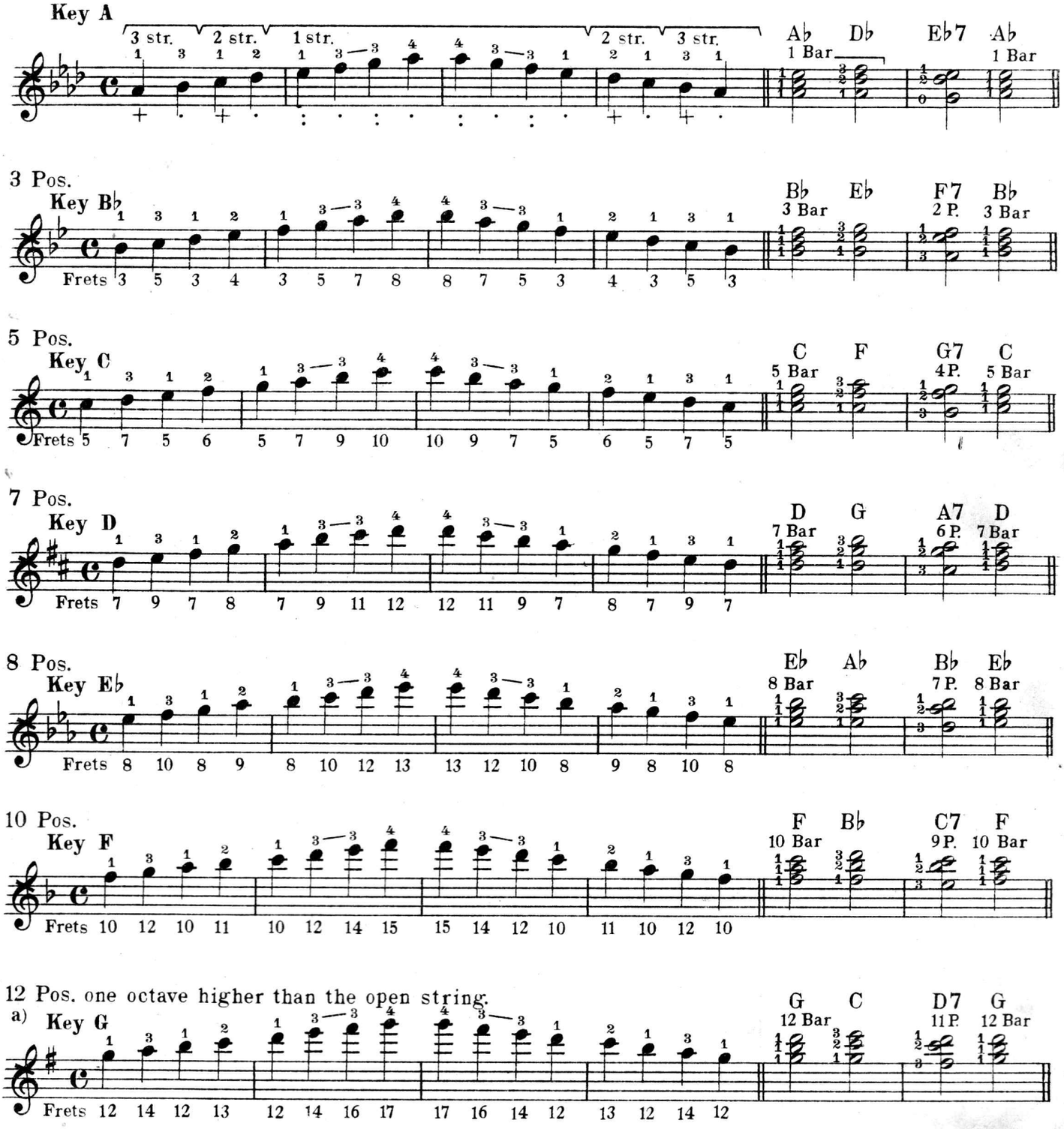
Comanche Dance

CHARLES C. BERTHOLDT

Positions

Every fret on the Banjo is named a position. The first finger of the left hand determines the position; when it is advanced to the second fret, the second position ensues, and so on, until the upper notes are reached. A thorough knowledge of the positions is indispensable to the attainment of a complete mastery of the fingerboard.

It is suggested that the pupil memorize these positions separately, by recurring to them whilst continuing with the following studies.

SCALES AND CHORDS



a) The following positions commencing with the 13th may be studied by adding the number twelve to the original number of the fret. The notes are an octave higher.

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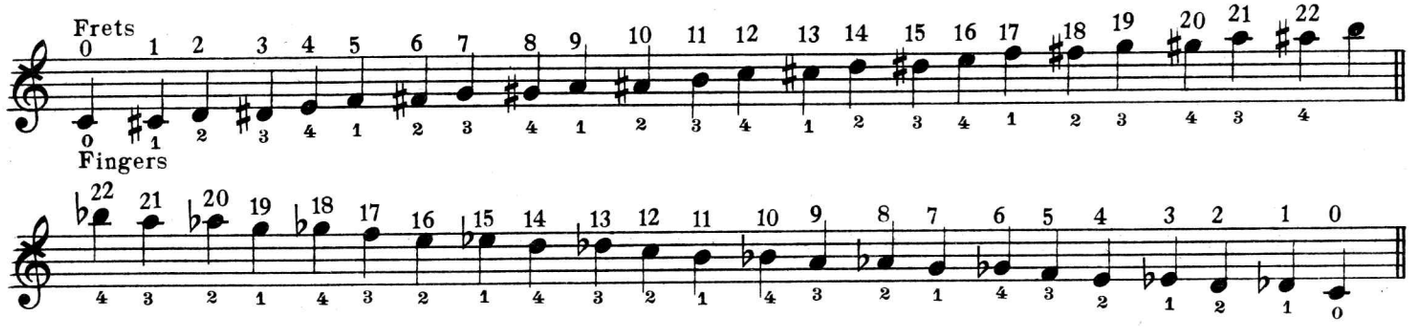
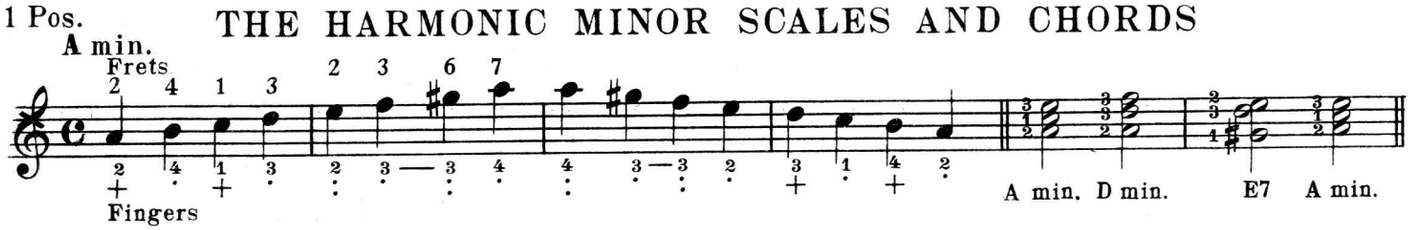
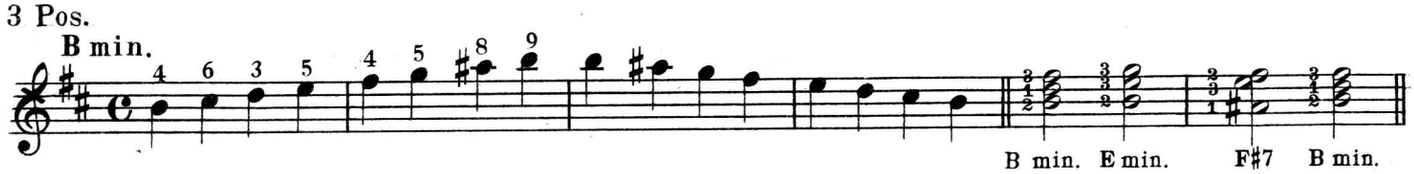
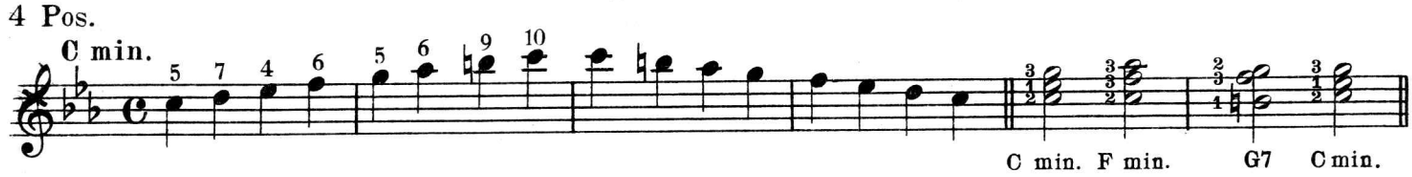
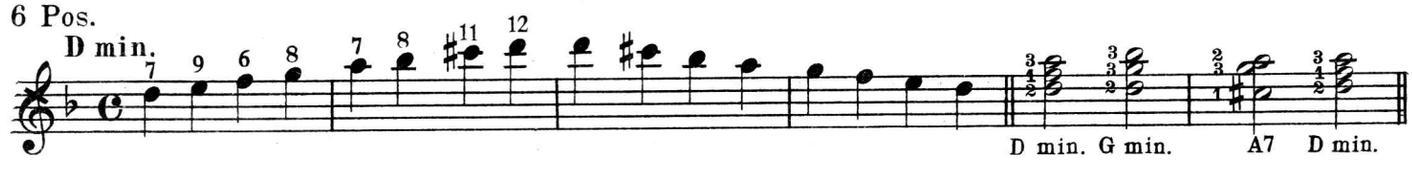
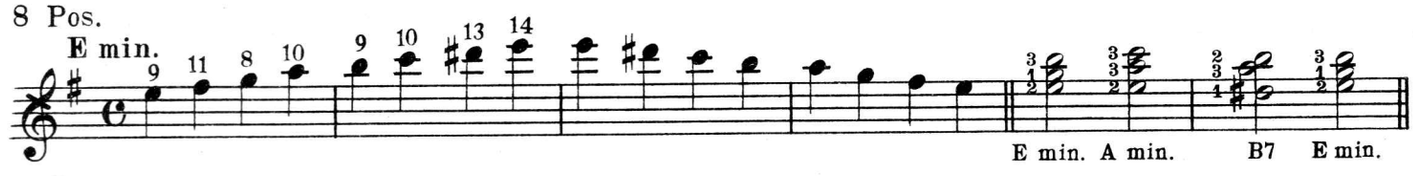
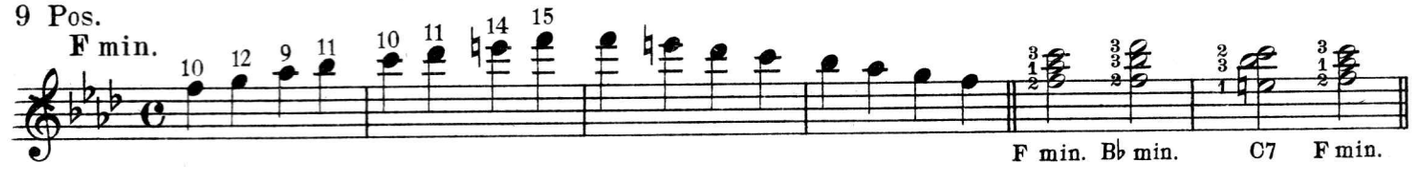
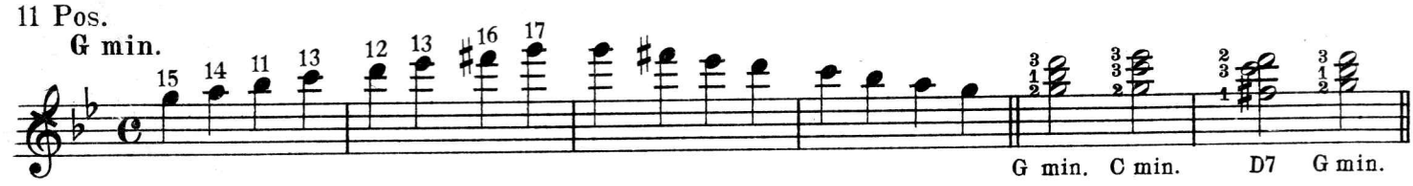
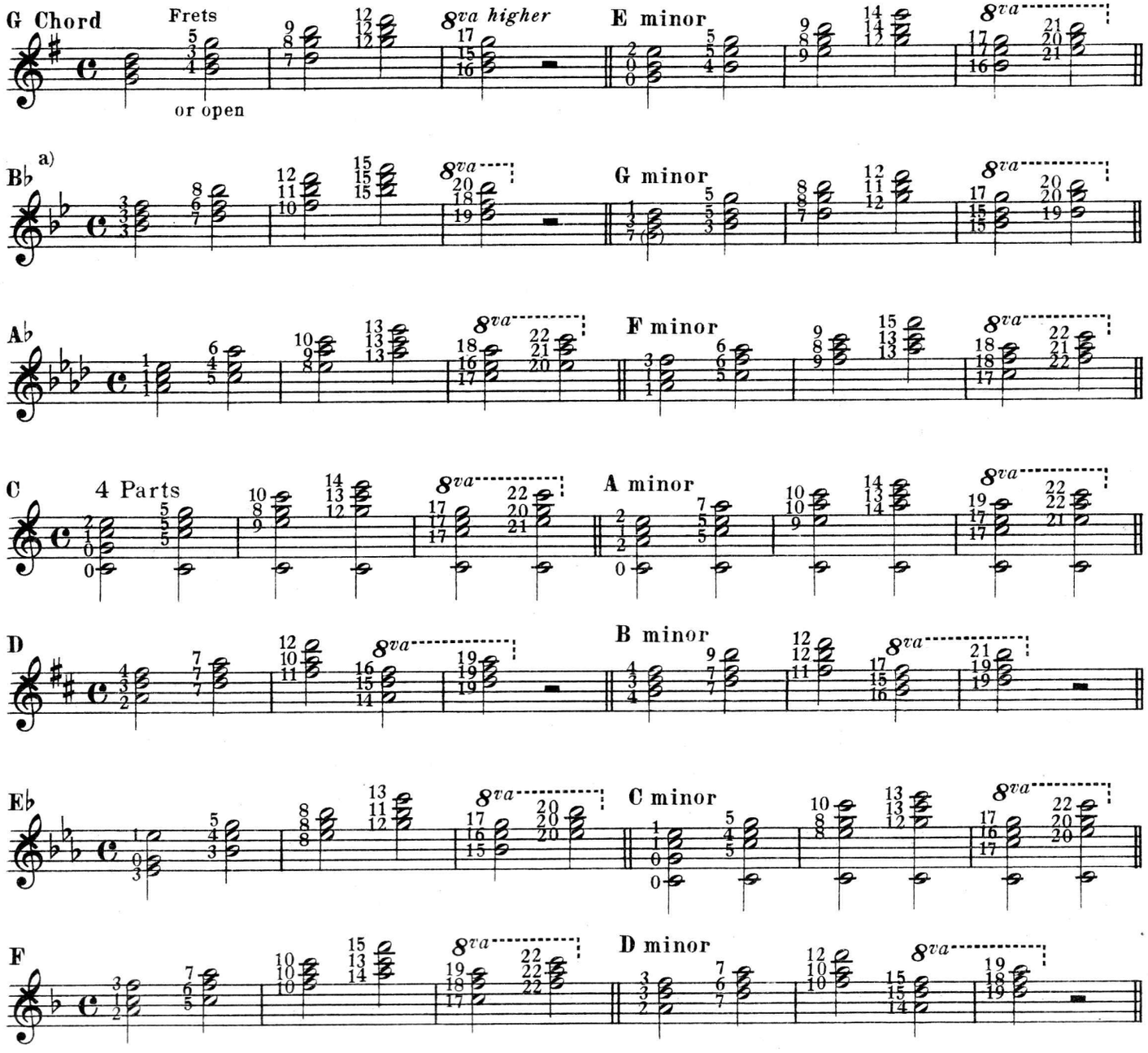
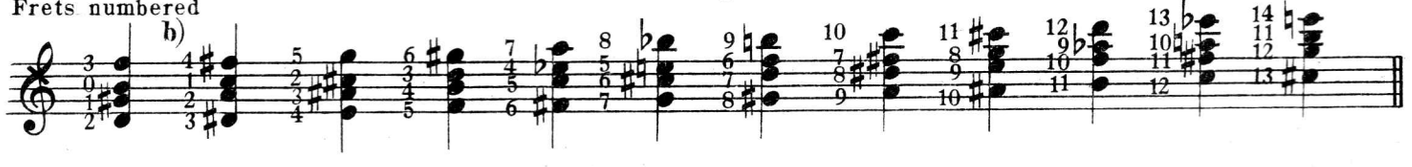
THE BASS OR 4TH STRING



THE HARMONIC MINOR SCALES AND CHORDS

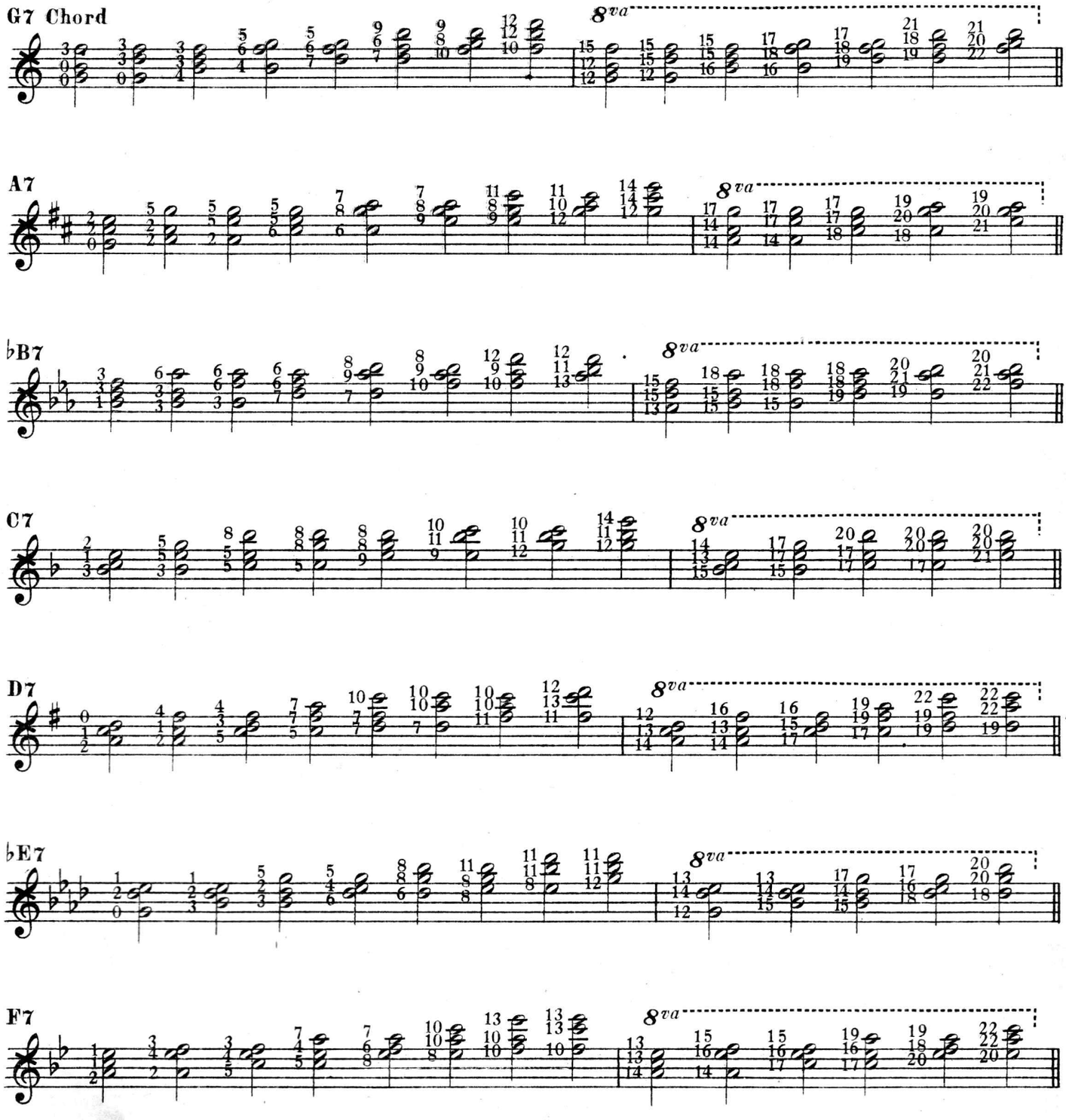


MAJOR AND MINOR CHORDS
and Inversions

a) Transpositions of these chords may be made by raising the numbers one fret for sharps, and lowering them one fret for flats (or naturals).

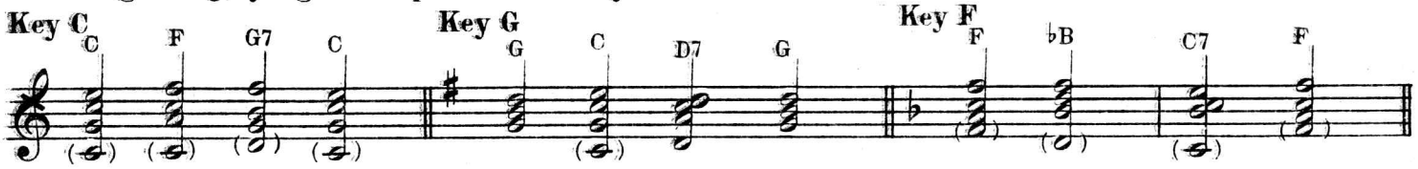
DIMINISHED CHORD
and Transpositions

b) Do not raise the fingers from the frets. Slide from one chord to another making the movement imperceptible.

CHORDS OF THE 7TH

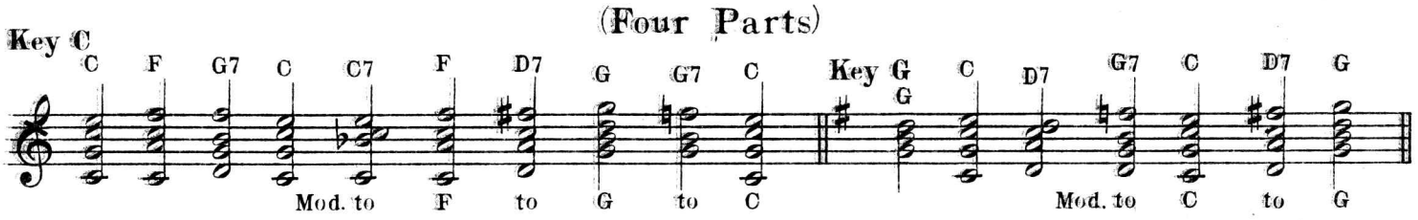
The chords of the 7th are the same in the Major and Minor Keys, and are built by commencing on the fifth note of a Scale, and adding the third, fifth, and seventh degrees from this note upwards in the Scale;- for instance, take G the fifth degree of Key C, and add the notes B, D, and F respectively, and the chord of G7 is the result.

These chords are of great value. When modulating, the approach to the new key is generally obtained by using the chord of the 7th in that key. A pronounced sense of finality occurs unless the chord is followed immediately by another 7th in a neighbouring key.

FORMING CHORDS

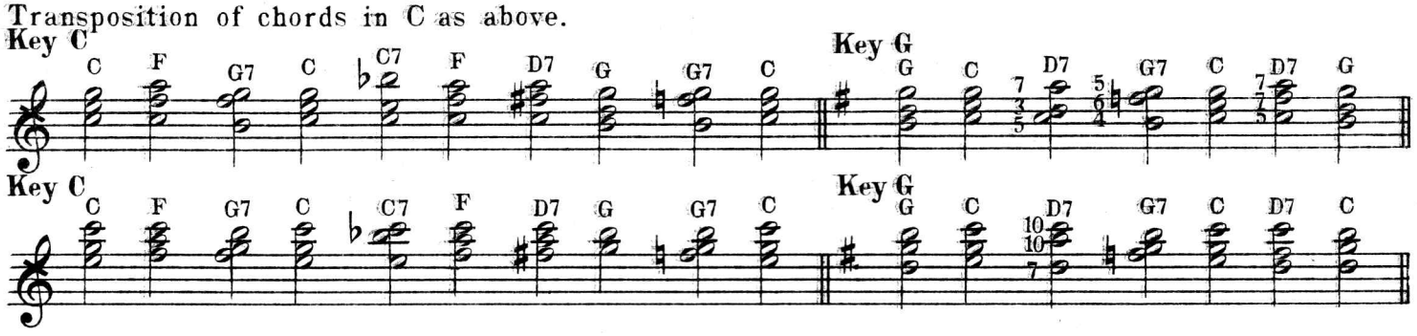
(for playing accompaniments, improvising, etc.)

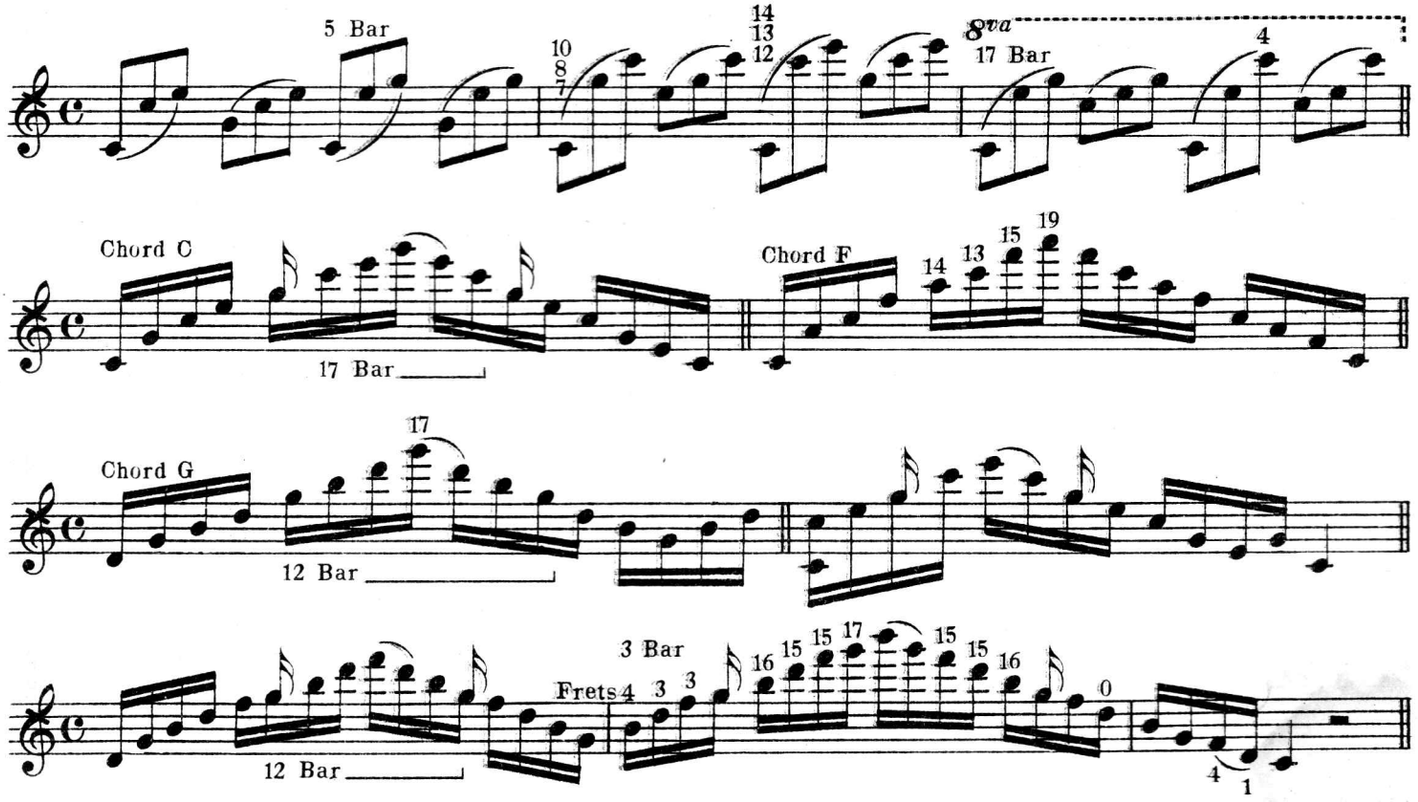
By taking chords *named* from the first, fourth and fifth degrees of a scale (the fifth degree for the base of the chord of the seventh) an elementary knowledge of playing accompaniments may be acquired. The following examples serve to illustrate the most common modulations, and may be transposed to any key.

EXAMPLES OF MODULATIONS

(Four Parts)



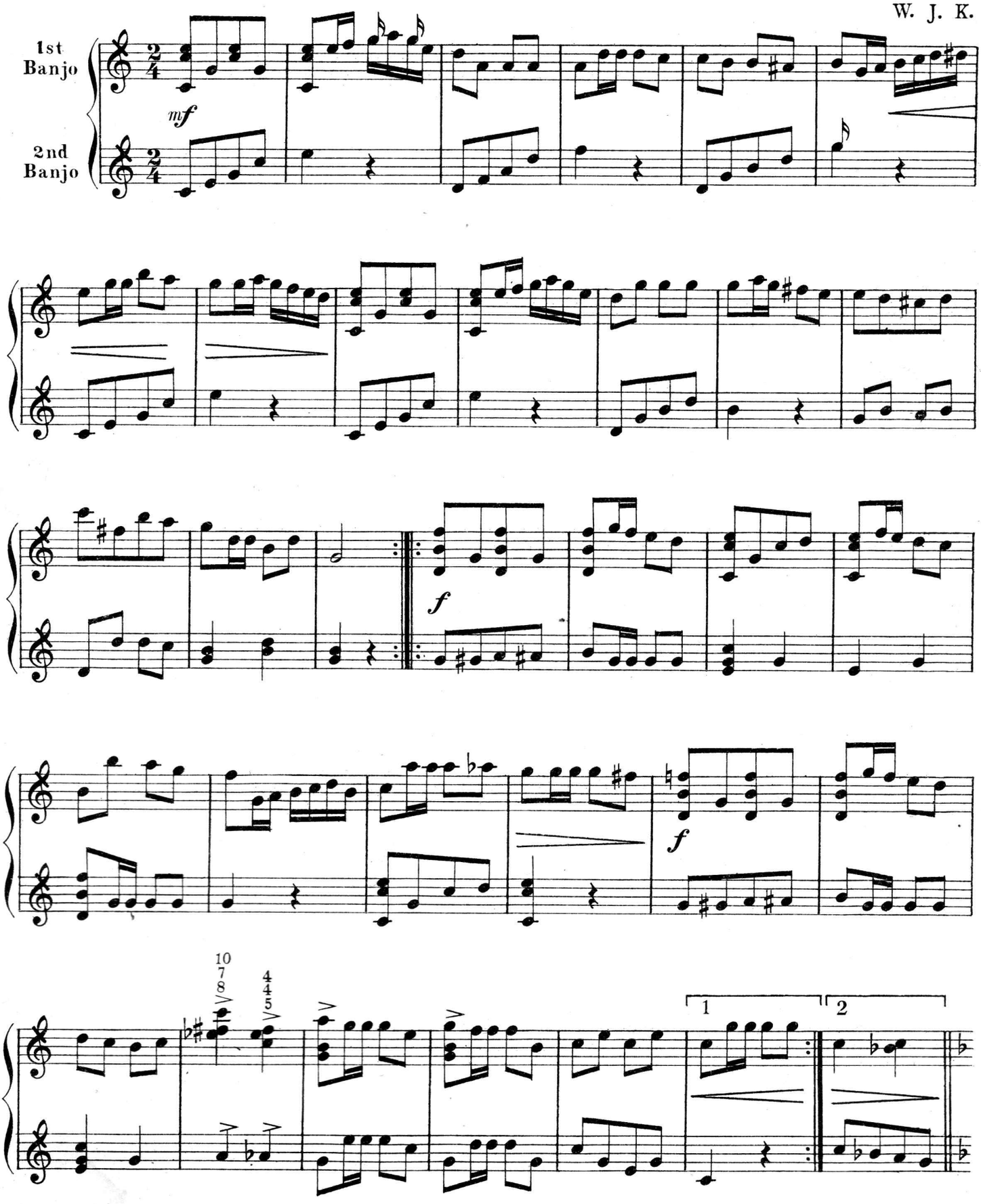
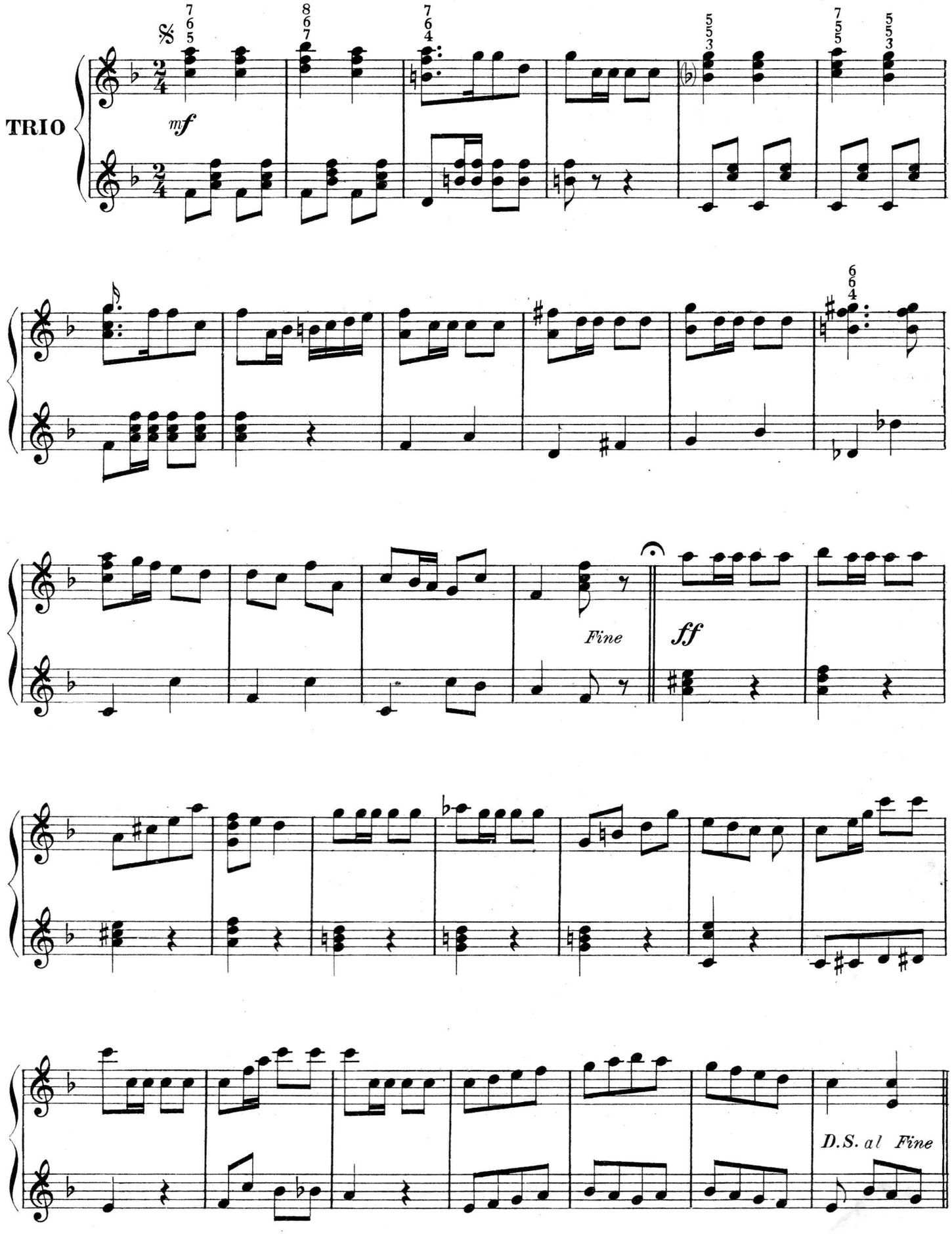
Three Parts

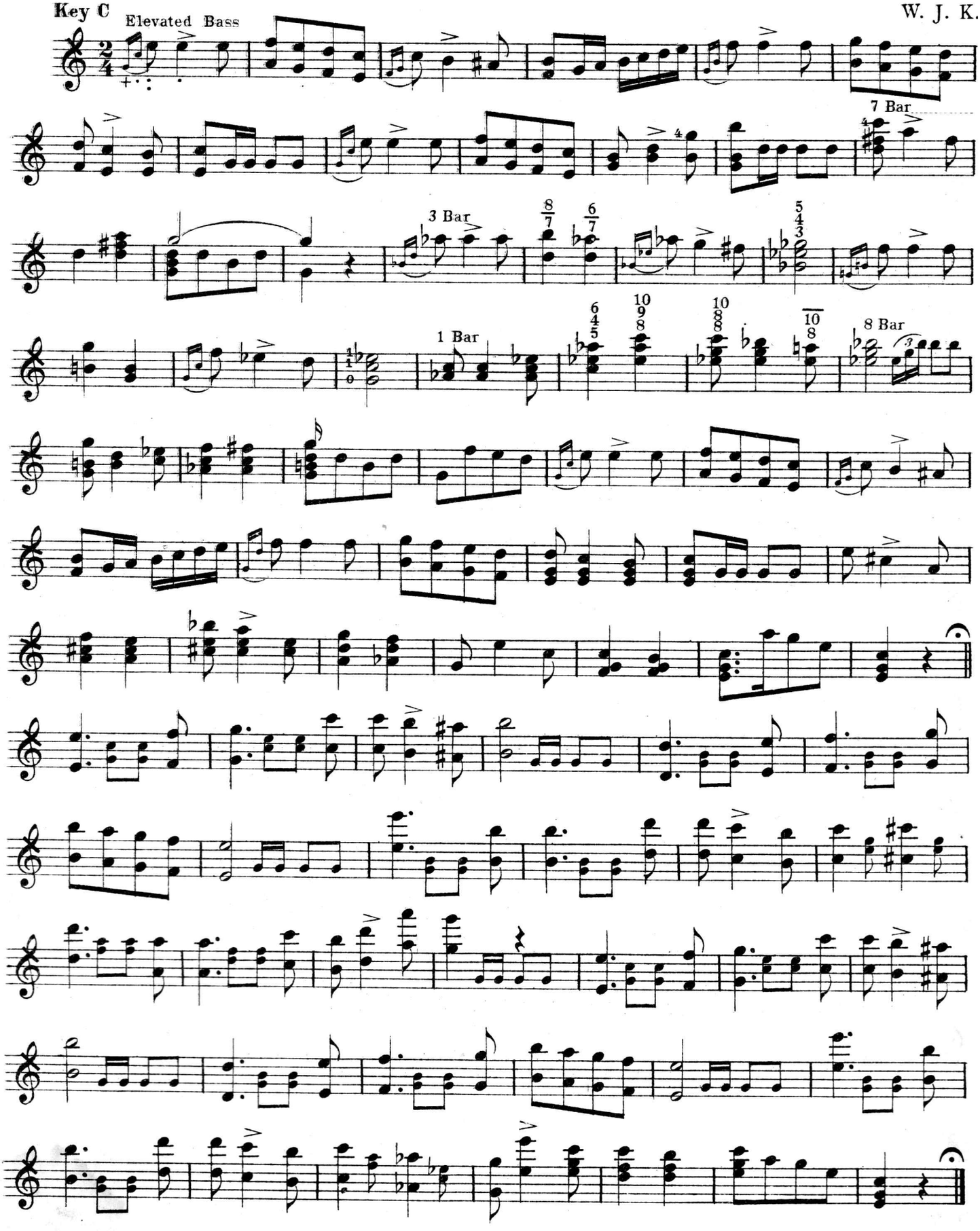
Transposition of chords in C as above.

ARPEGGI OR BROKEN CHORDS



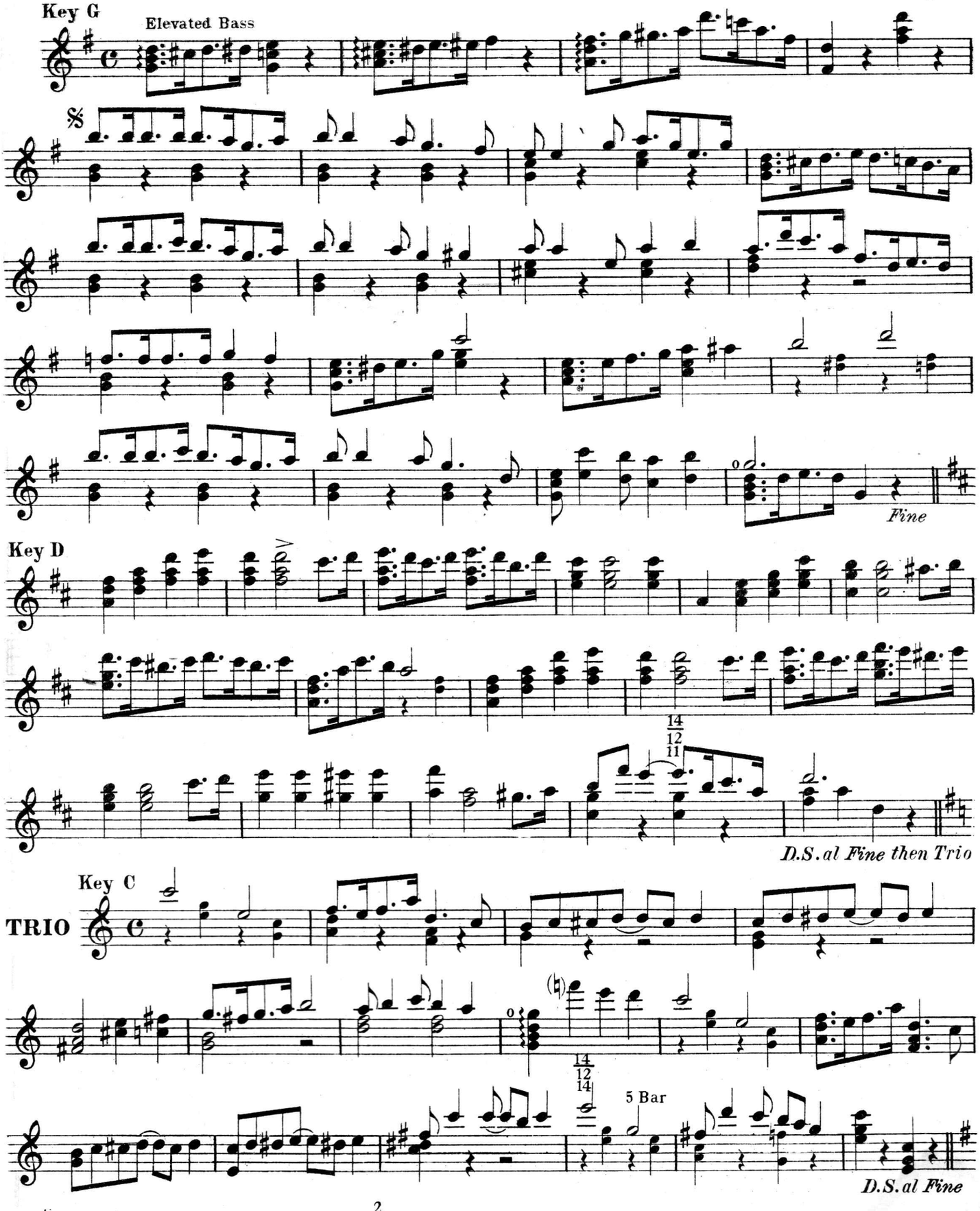
2 BANJOS

Julius March

W. J. K.

TRIO
mf
Fine
ff
D.S. al Fine

One Step

Fox-trot

(a)(Alla-breve tempo)

W. J. K.

(a) ¢ Alla-breve (Half-time) Counted as in $\frac{2}{4}$ meter

Impromptu Mazurka

Tempo di Mazurka

Key C *marcato* 5 Bar W. J. K.

f *p*

3 Bar

mf *p*

Fine

Transition to E♭

f *p* *mf*

Modulation to G

p

1 Bar

f *p* *f*

p *mf*

10 Bar

rit. *f* *a tempo* *p*

mf

poco a cresc.

f

Cadenza *rall.* *D.C. al Fine*

W. J. S. M. Co.

To Harold Rothman, New York City

Wooden Shoe Dance

Lively

Key C 5 Bar

W. J. KITCHENER

12 Bar

9 Bar

(a)

Fine

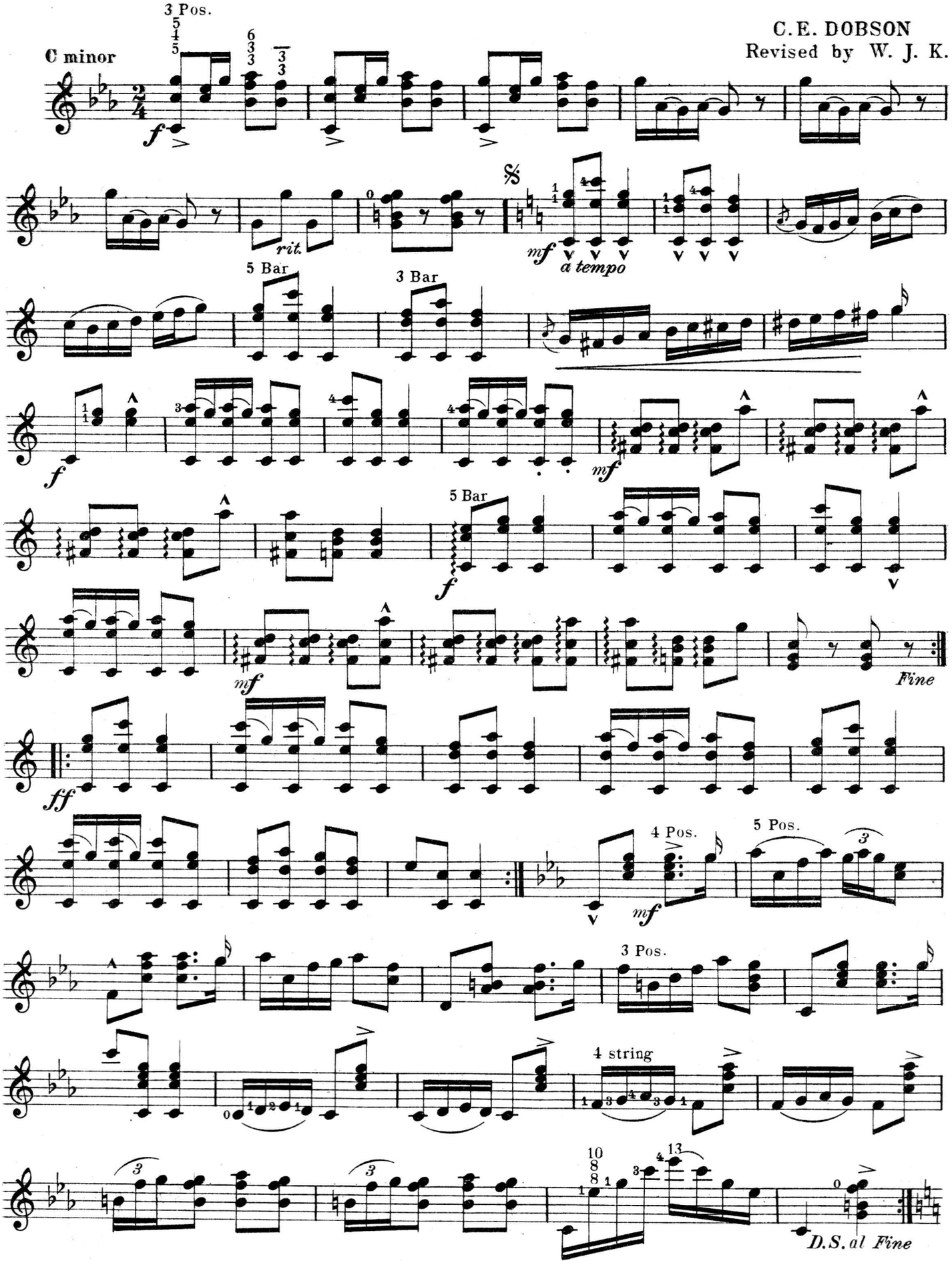
Key F

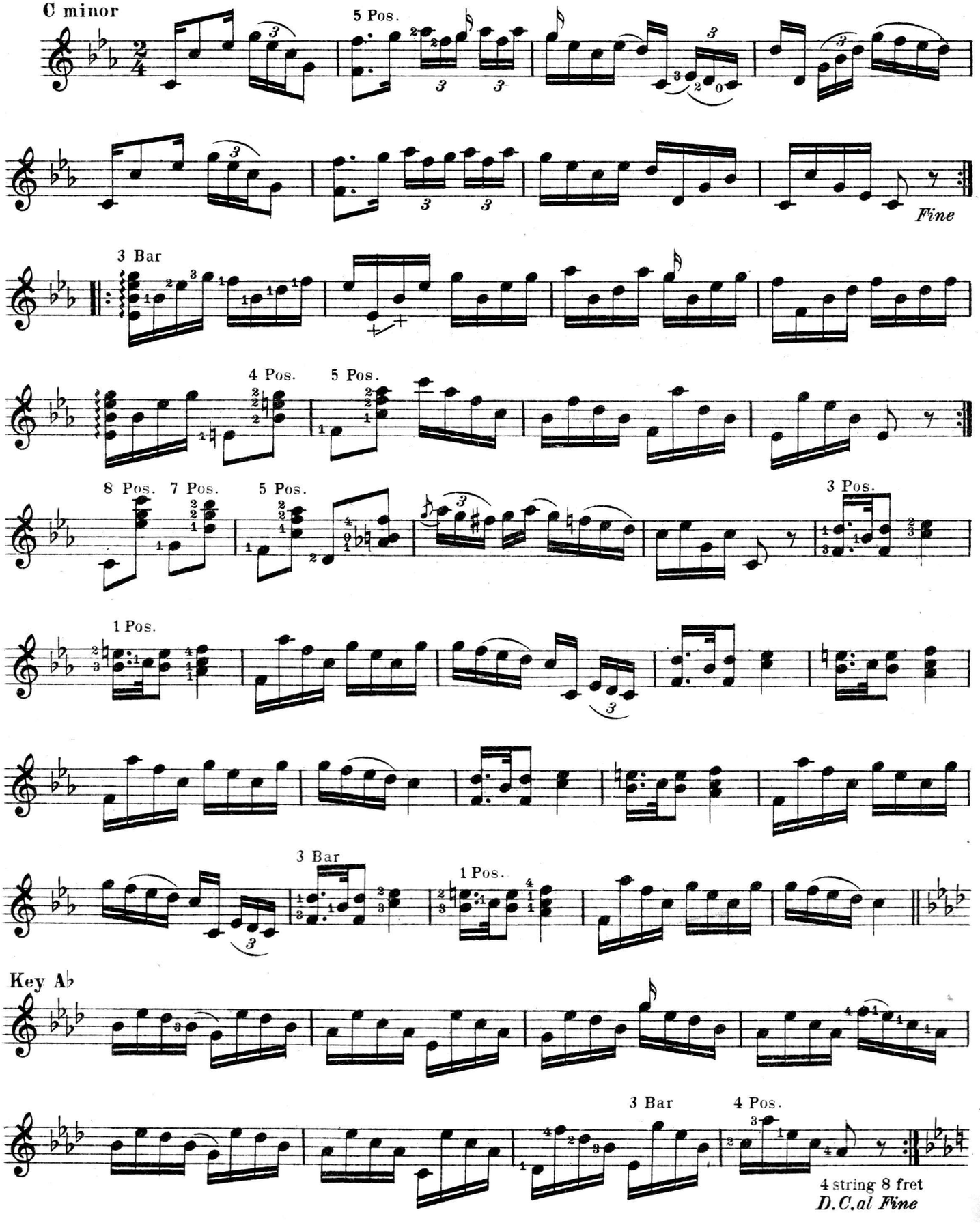
D.C. al Fine

(a) Make the chord formation before proceeding with the sixteenth notes

W. J. S. M. Co.

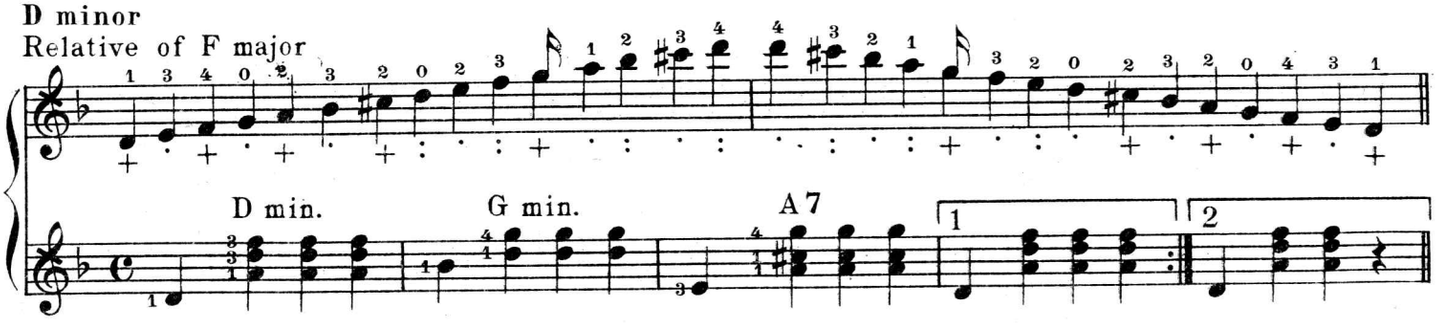
Chinese Polka

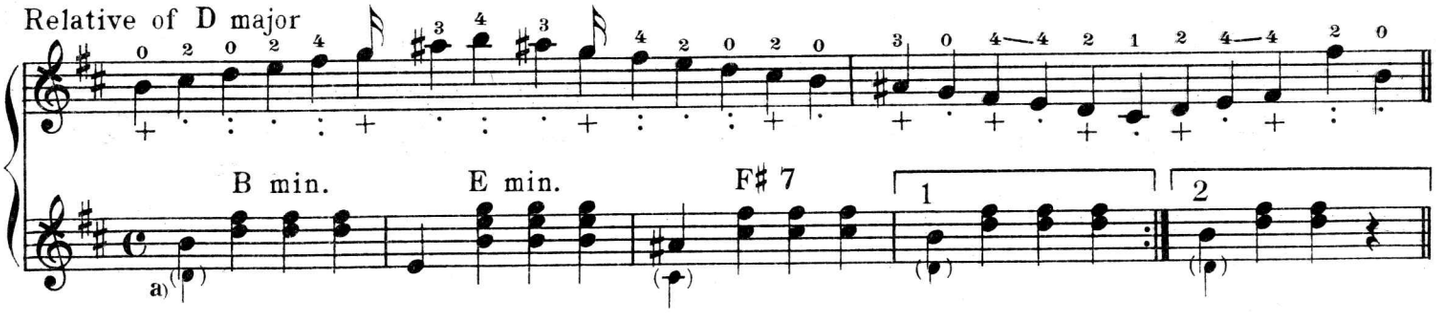
C. E. DOBSON
Revised by W. J. K.

W. J. S. M. Co.

Minor Jig

C minor
5 Pos.
Fine
3 Bar
4 Pos.
5 Pos.
8 Pos.
7 Pos.
5 Pos.
3 Pos.
1 Pos.
3 Bar
1 Pos.
Key A♭
3 Bar
4 Pos.
4 string 8 fret
D.C.al Fine

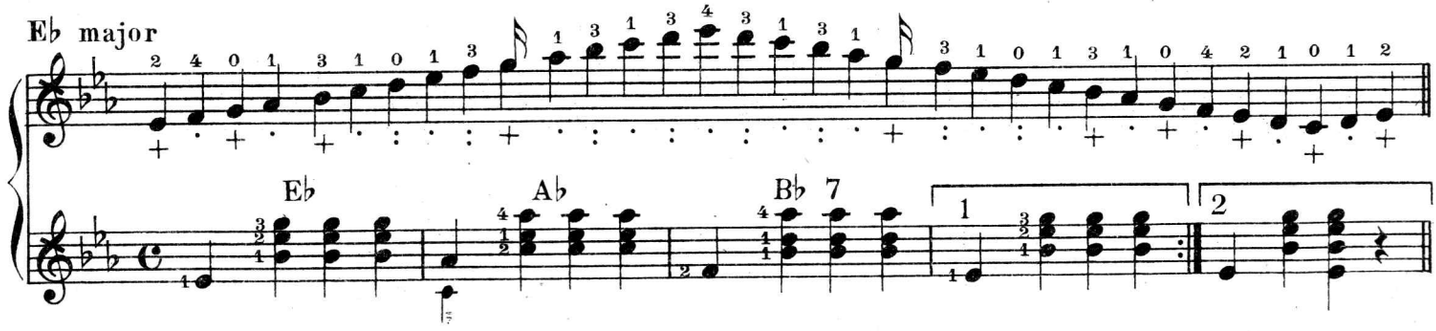
SCALES FOR REFERENCE

(continued)

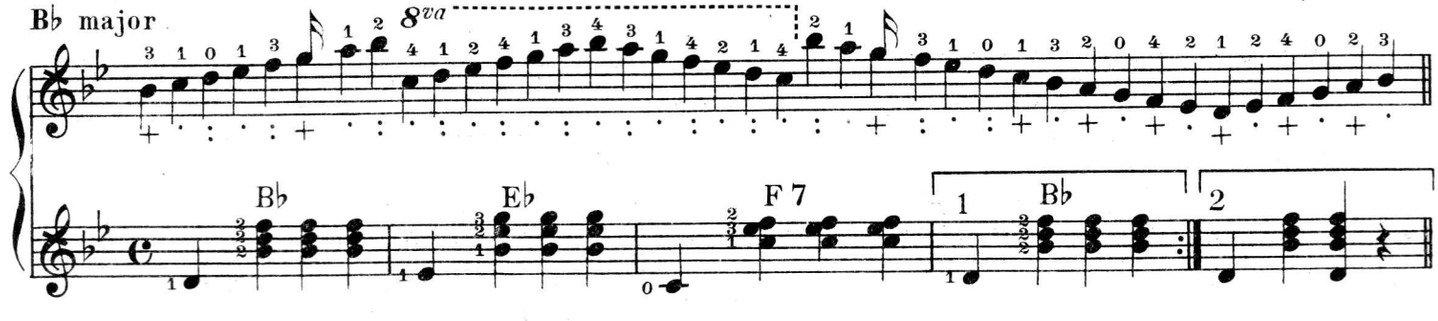
D minor
Relative of F major

B minor
Relative of D major

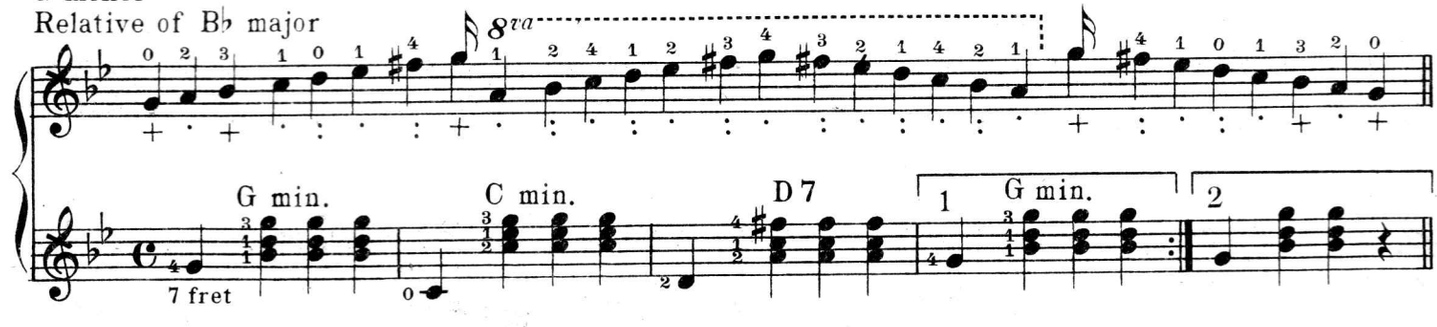


E♭ major



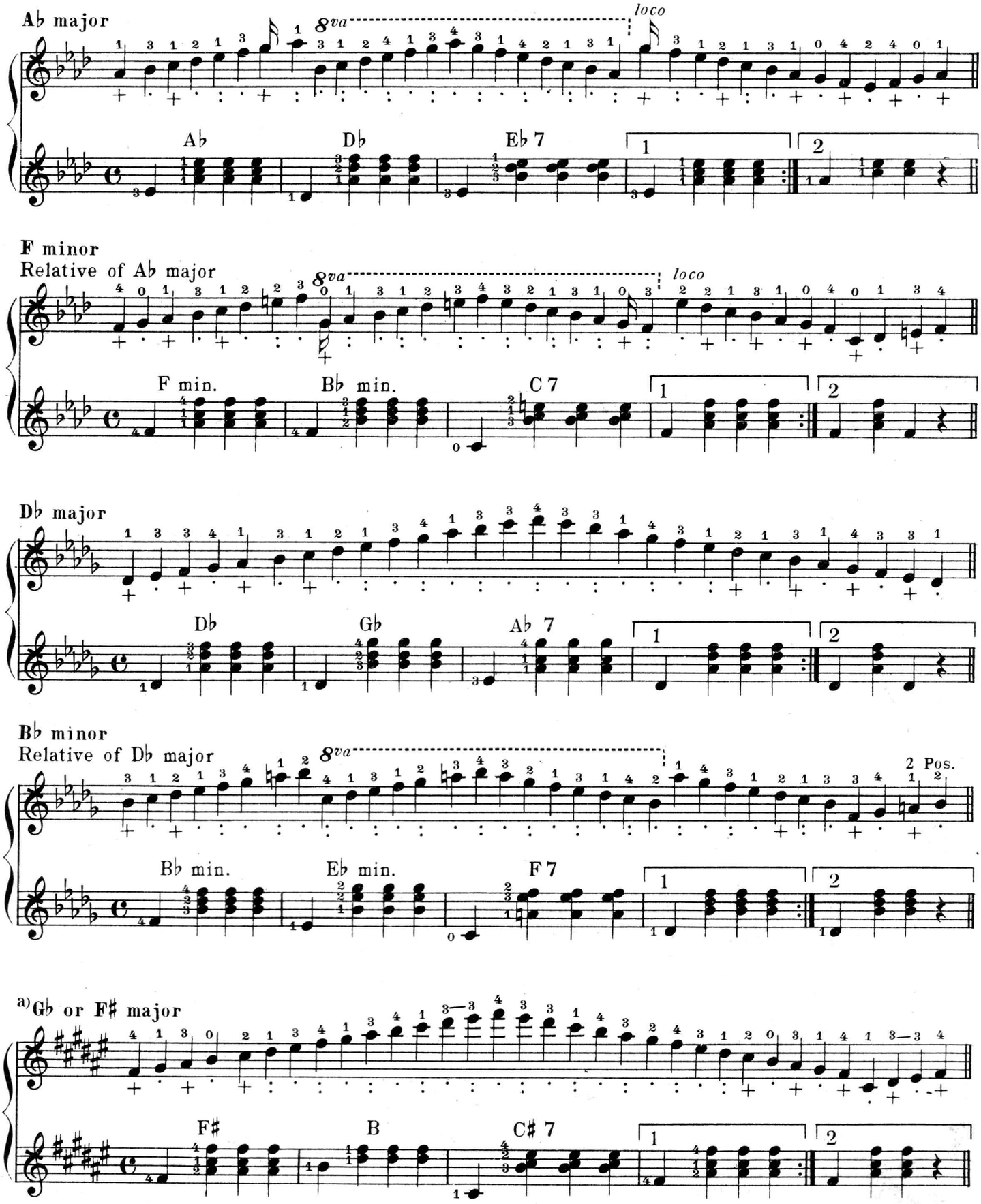
B♭ major



G minor
Relative of B♭ major

a) Sub bass notes.

SCALES FOR REFERENCE

(continued)

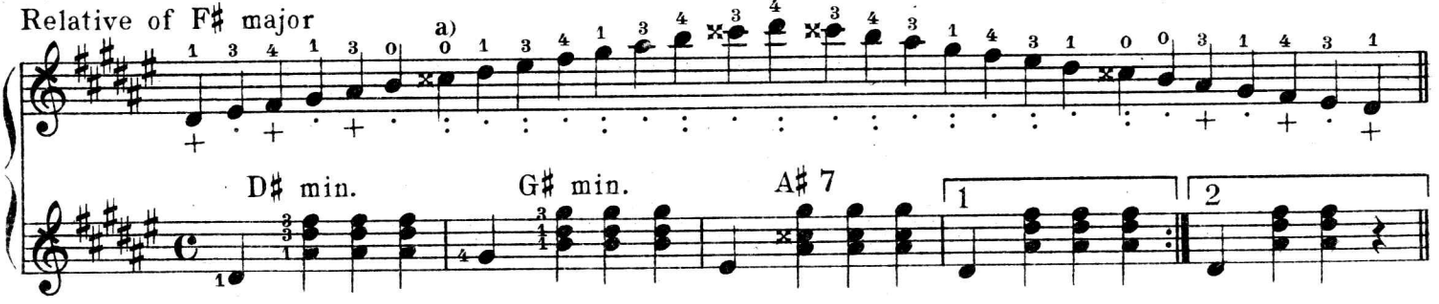
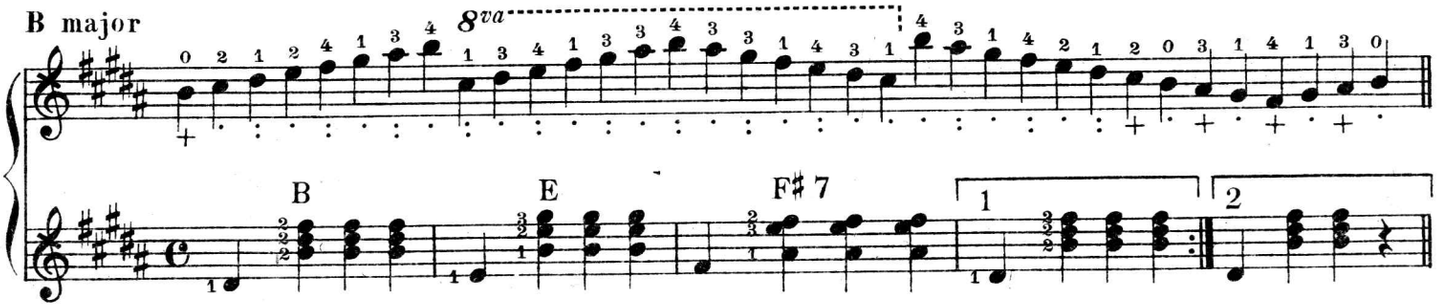
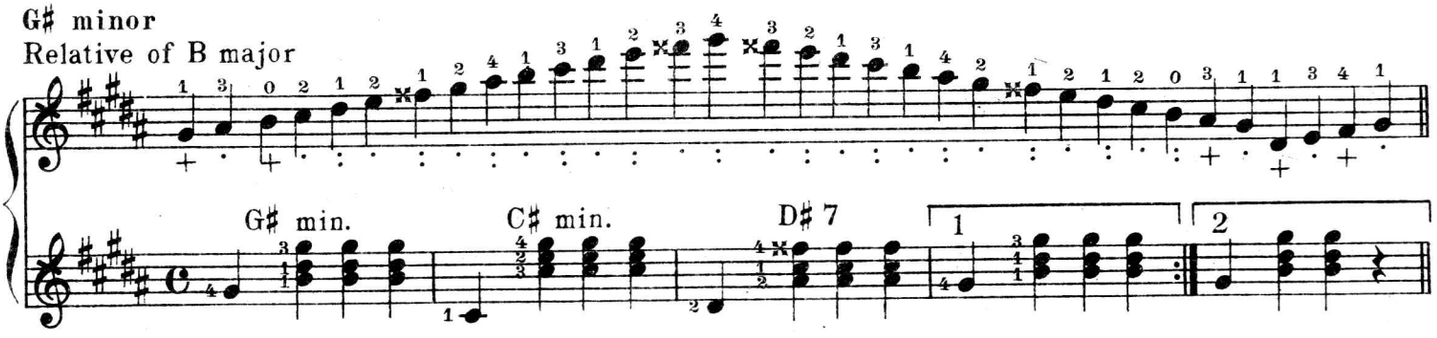


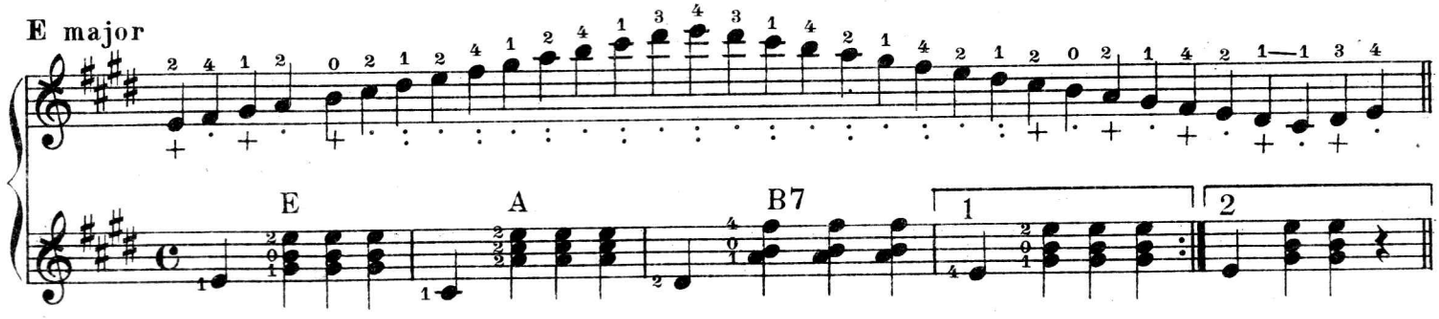
a) G♭ and F♯ are identical in scales. The signature in this case is changed to complete the cycle of keys.

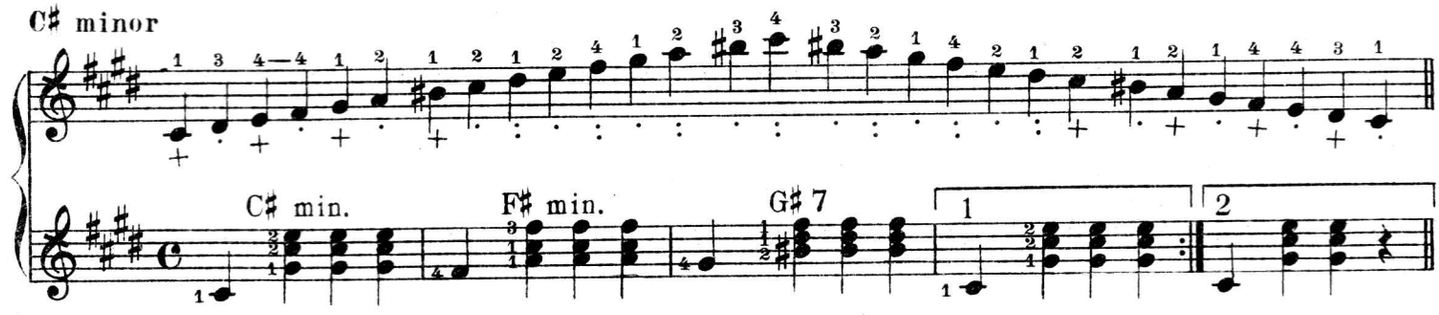
W. J. S. M. Co.

SCALES FOR REFERENCE

(continued)

D♯ minor
Relative of F♯ major

B major

G♯ minor
Relative of B major

E major

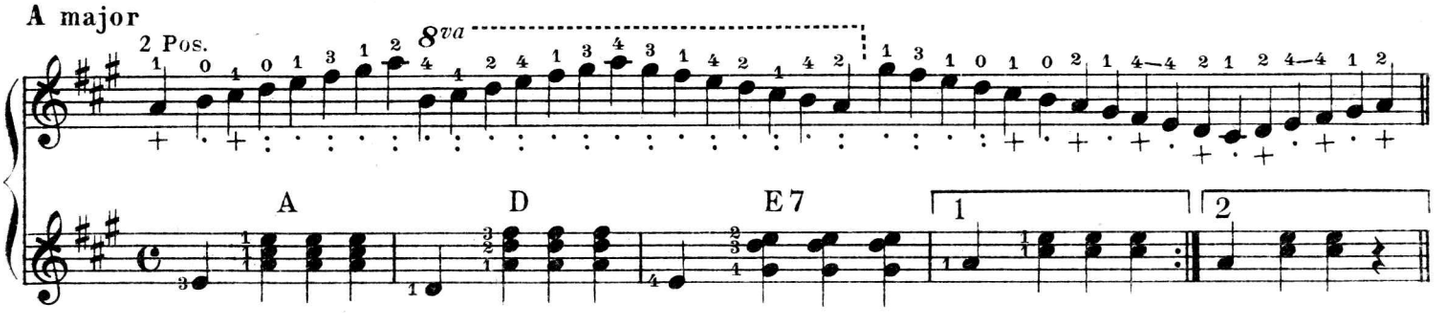


C♯ minor

a) C double sharp is D open.

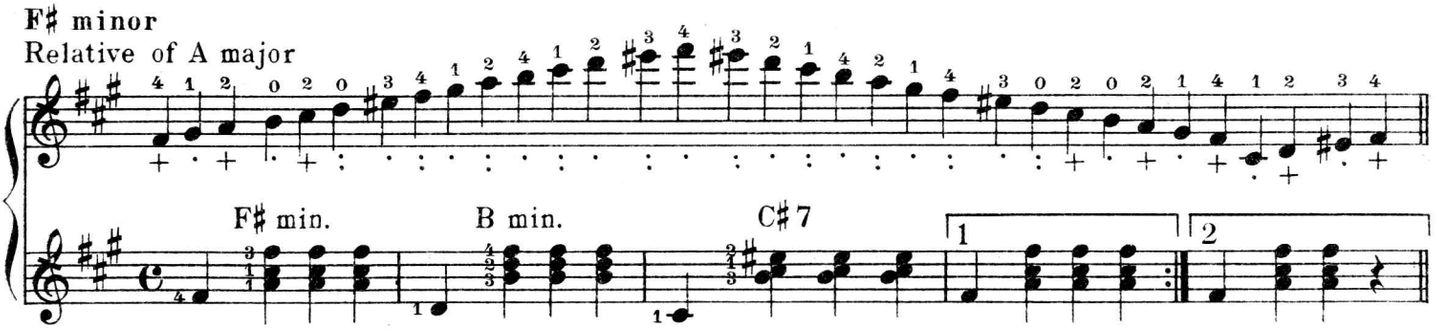
SCALES FOR REFERENCE

(continued)

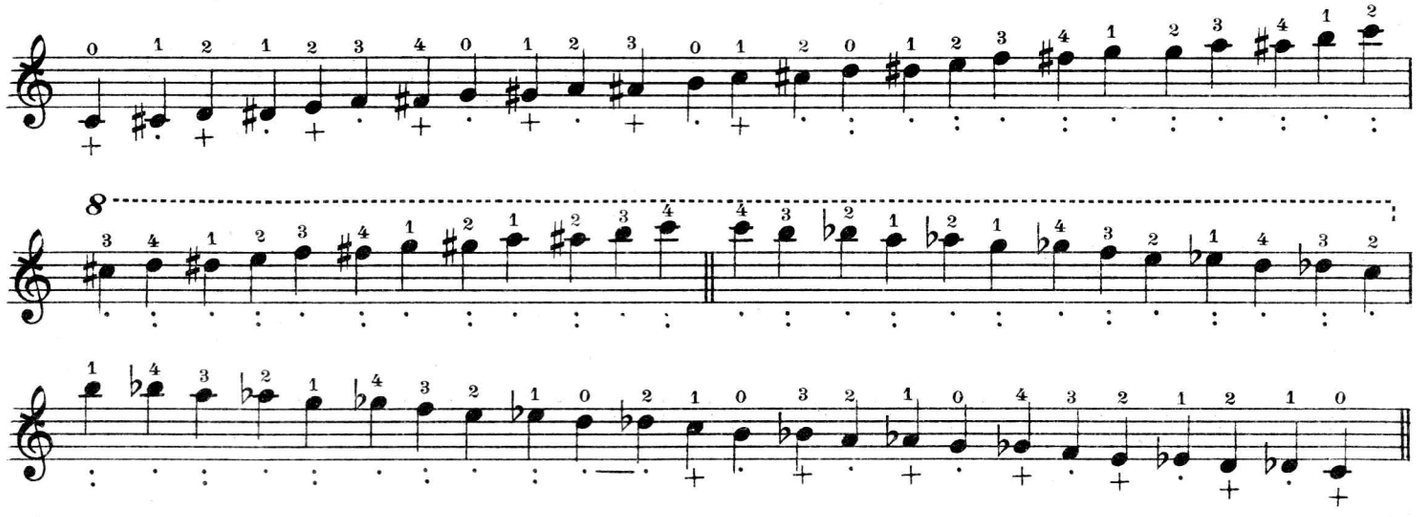
A major



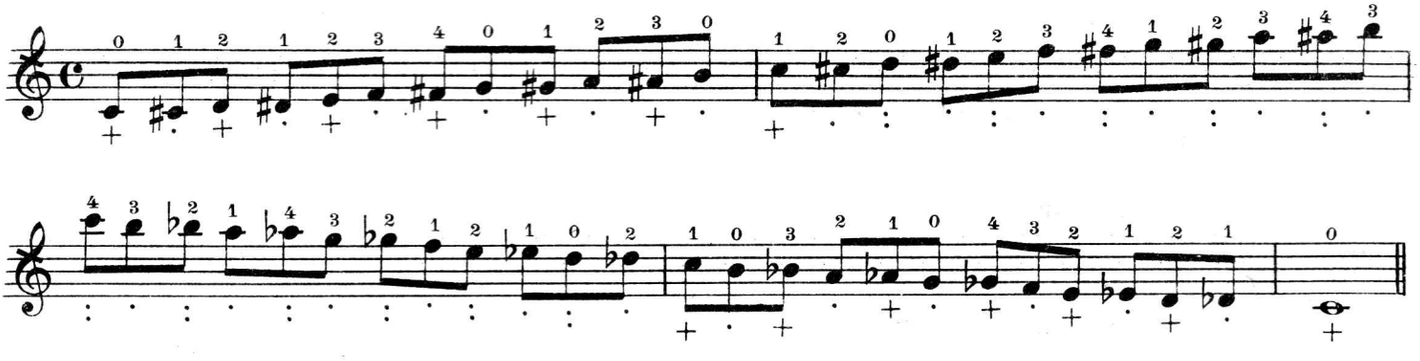
F♯ minor
Relative of A major



CHROMATIC SCALE



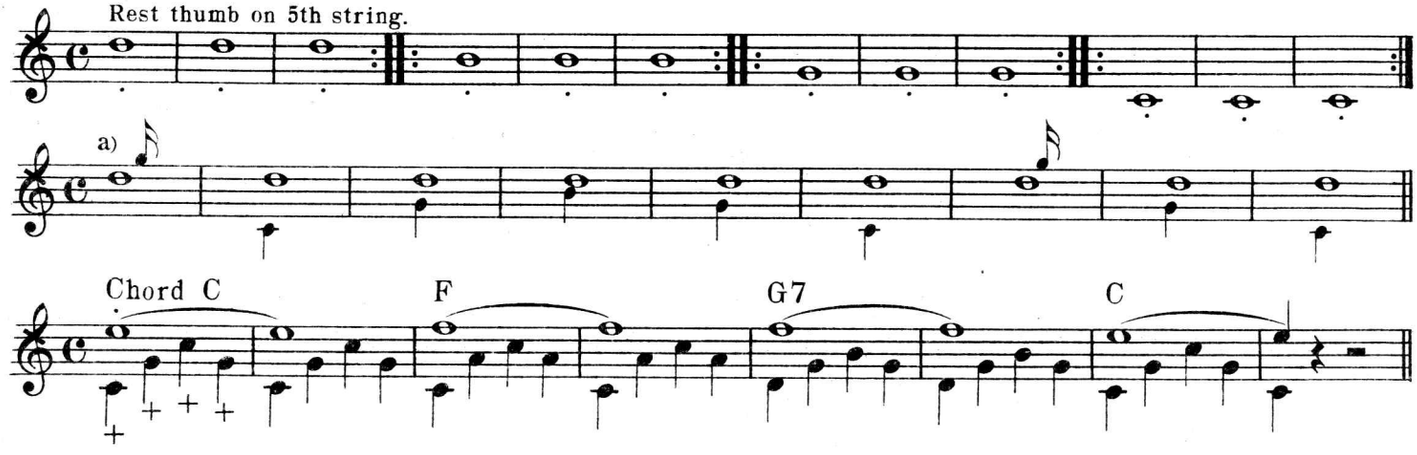
CHROMATIC SCALE IN TRIPLETS

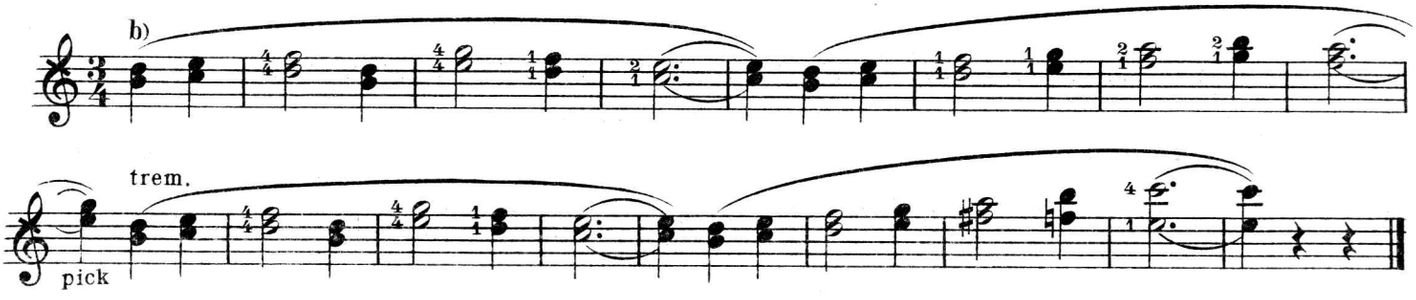


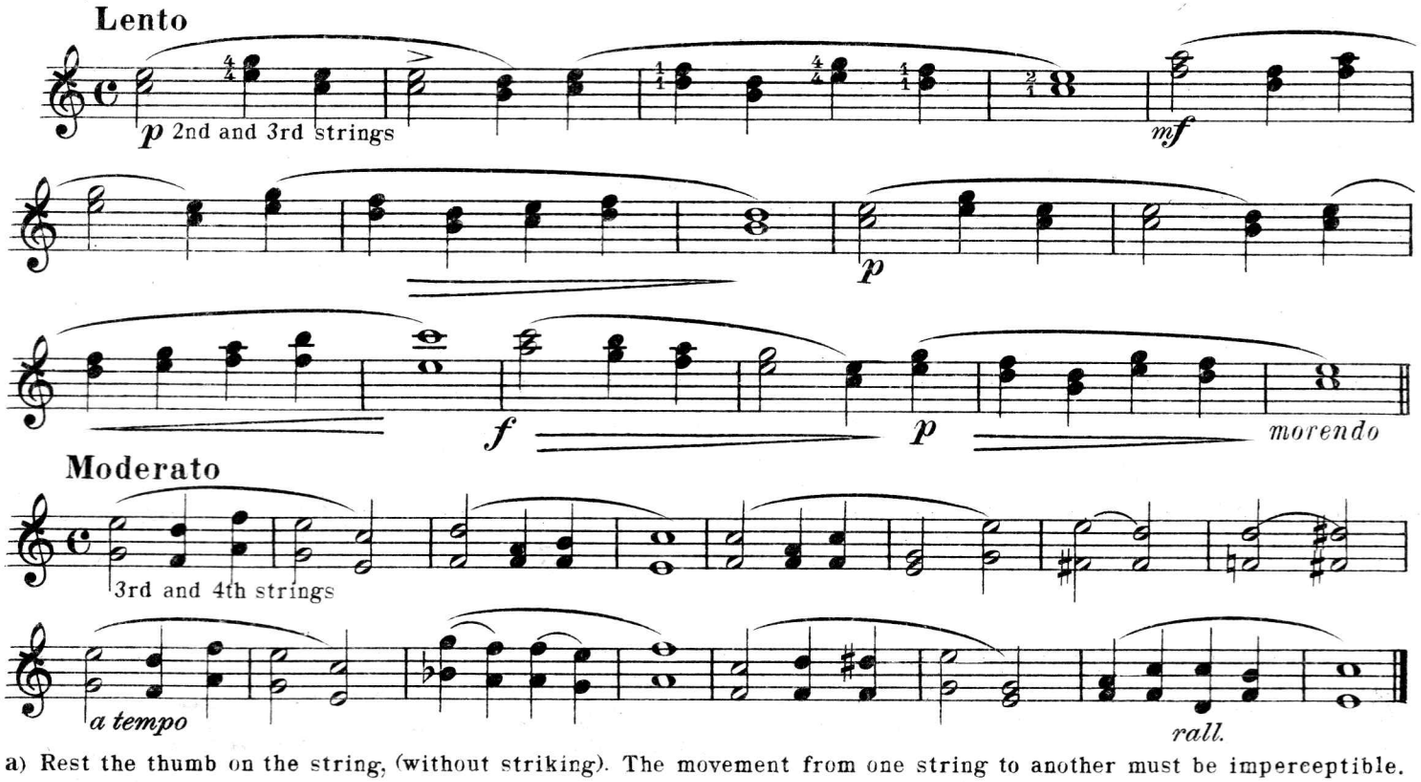
THE TREMOLO - SOSTENUTO

(See essentials)

The sustained tremolo is one of the most beautiful effects when rendered properly on the Banjo. The exercises below are to be practiced until proficiency is attained. Oscillate with the fore-finger of the right hand regardless of the number of strokes until a perfect legato develops.



WALTZ MOVEMENT

Elegie



a) Rest the thumb on the string, (without striking). The movement from one string to another must be impereceptible.

b) Sustain both strings with the first finger of the right hand.

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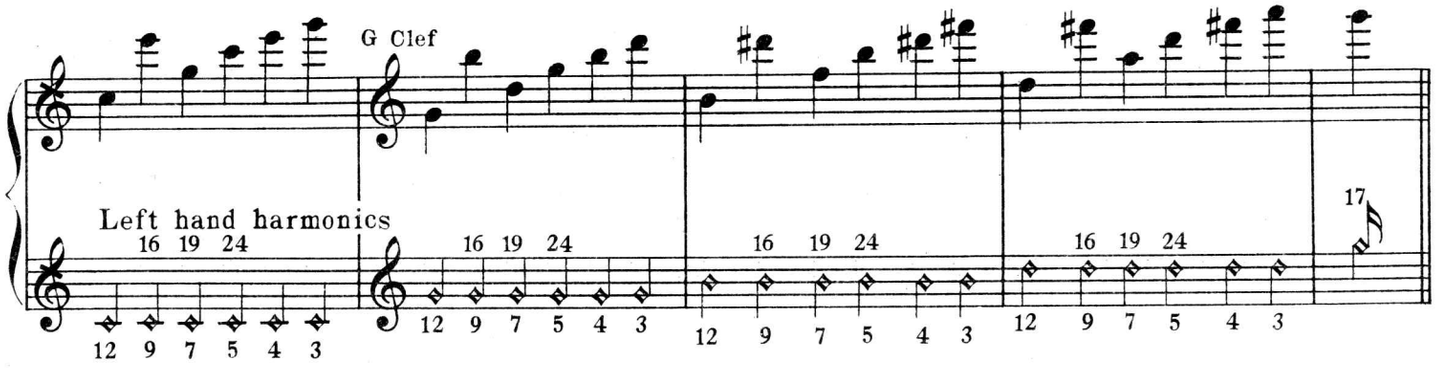
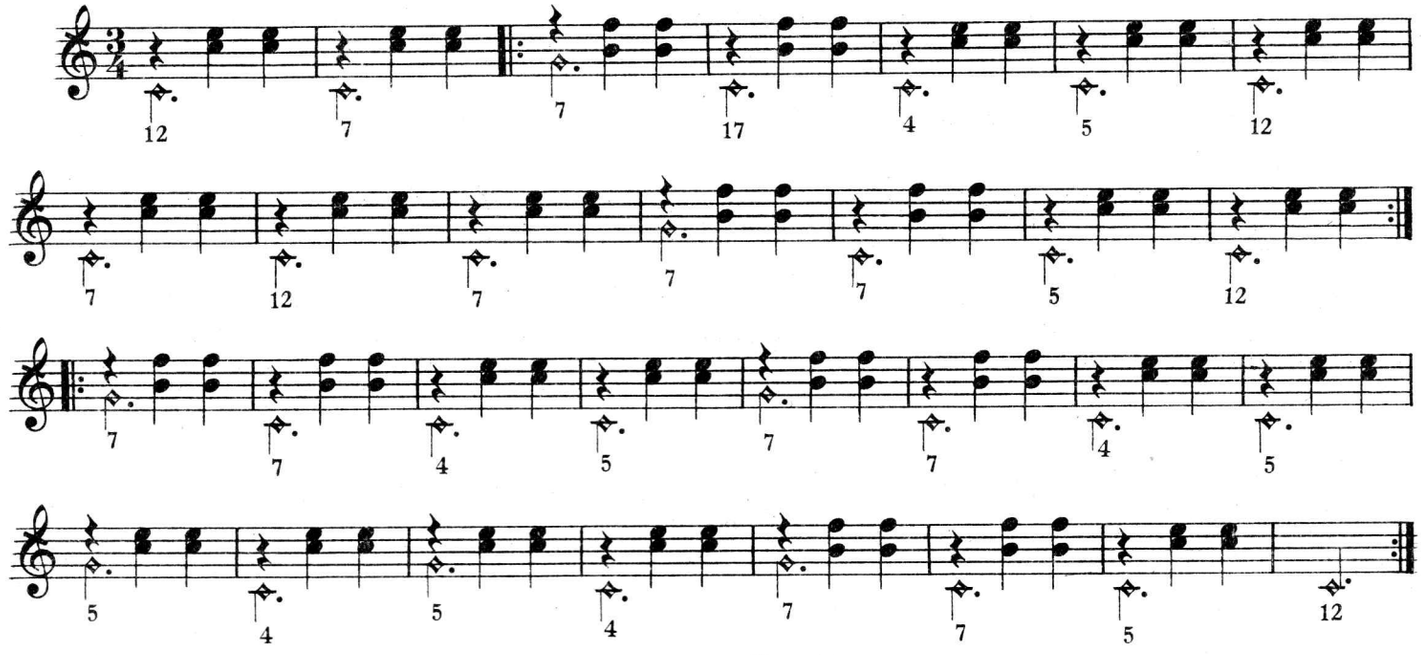
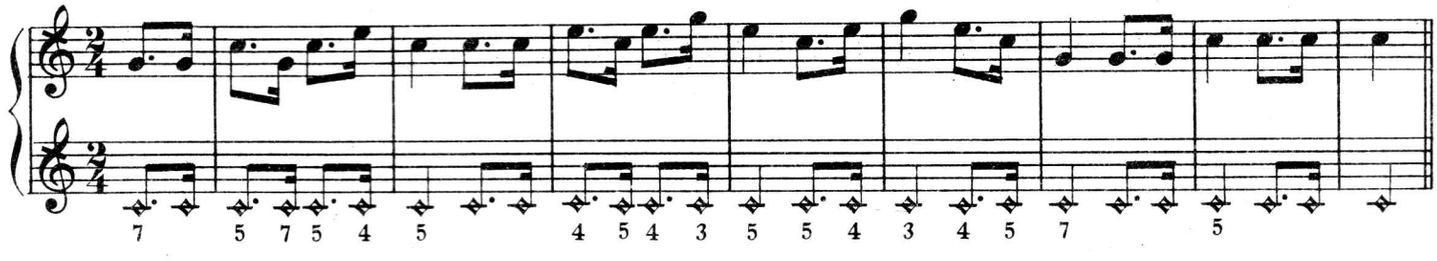
HARMONICS

To produce Harmonics, place the left hand finger (preferably the 2nd finger) over the numbered fret. The finger must not touch the fret. The right hand should play a trifle nearer the bridge than usual.

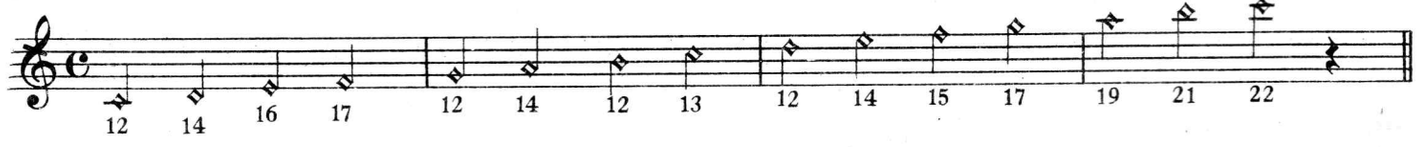


Waltz

Bugle Calls



RIGHT HAND HARMONICS

Extend the fore-finger from the thumb about three inches. Finger as usual with the left hand, and place the fore-finger of the right hand over the numbered fret.

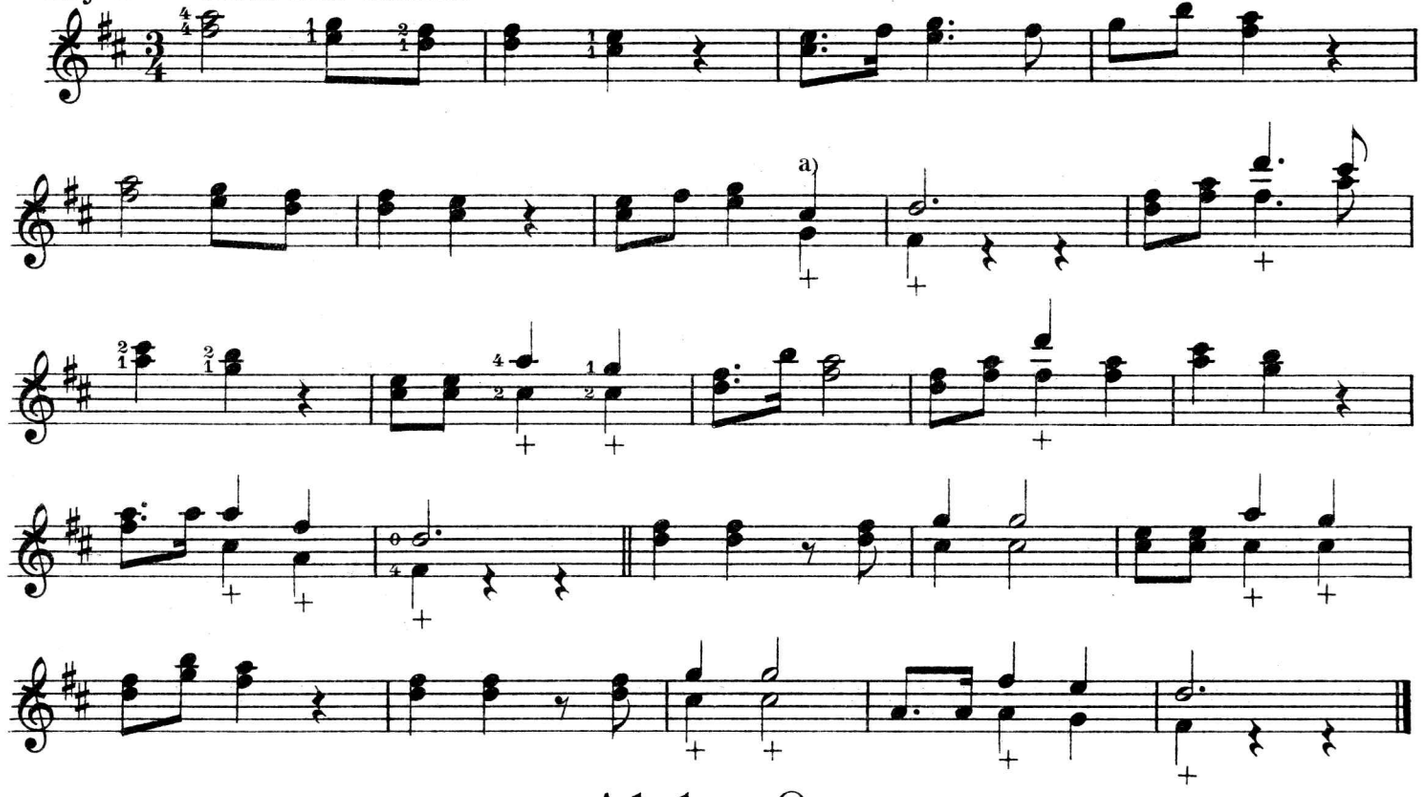


Juanita

Tremolo Style

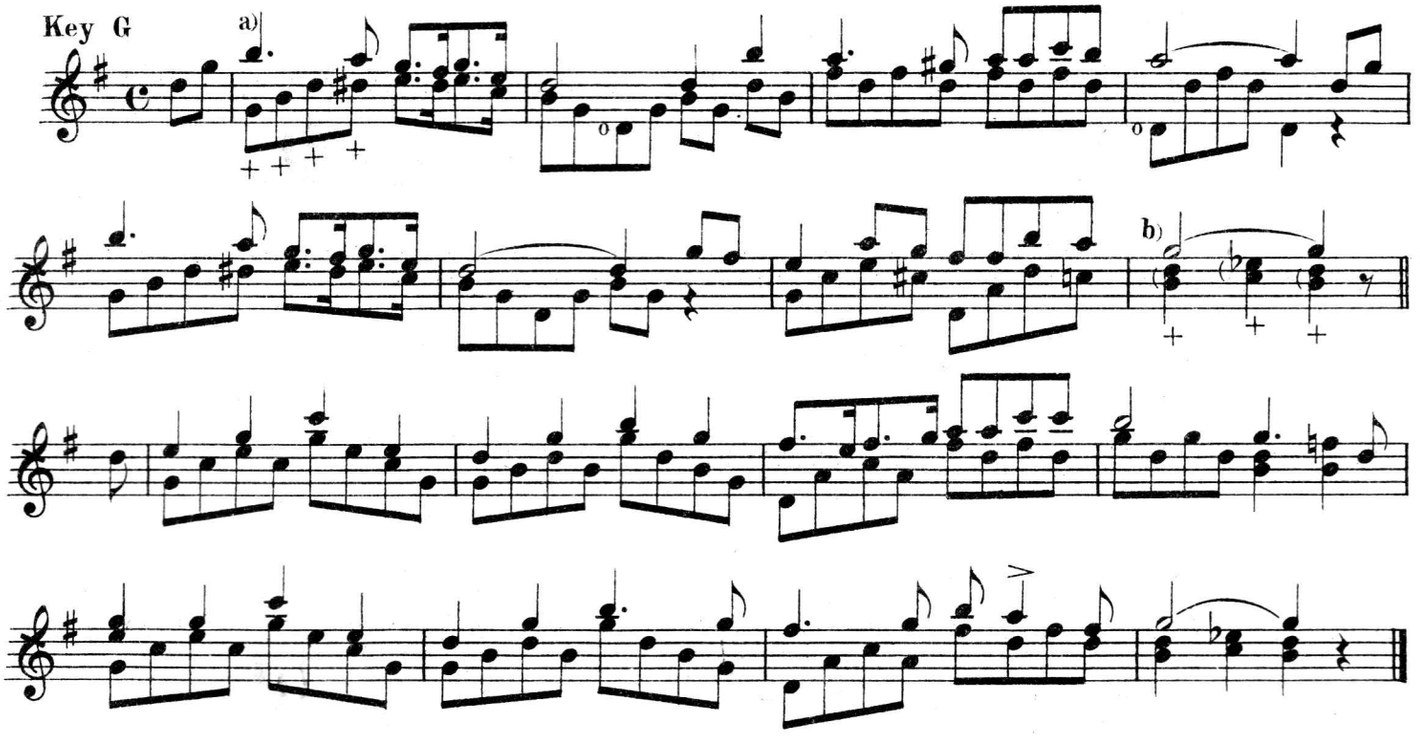
Mrs NORTON

Espressivo

Key D Double notes sustained

Aloha Oe

Elevated Bass

LILLIUOKALANI

Key G

a) When the stems of the notes are divided, the lower stems are picked and the upper notes sustained.

b) Glide the thumb over both notes.

MISCELLANEOUS SELECTIONS

2 BANJOS

Mignon Gavotte

(a) Introducing the Sobb and Trilled Note

Allegretto THOMAS

Key C R.H. Sobb 9 8 7 12 Bar

ff *mf* *p*

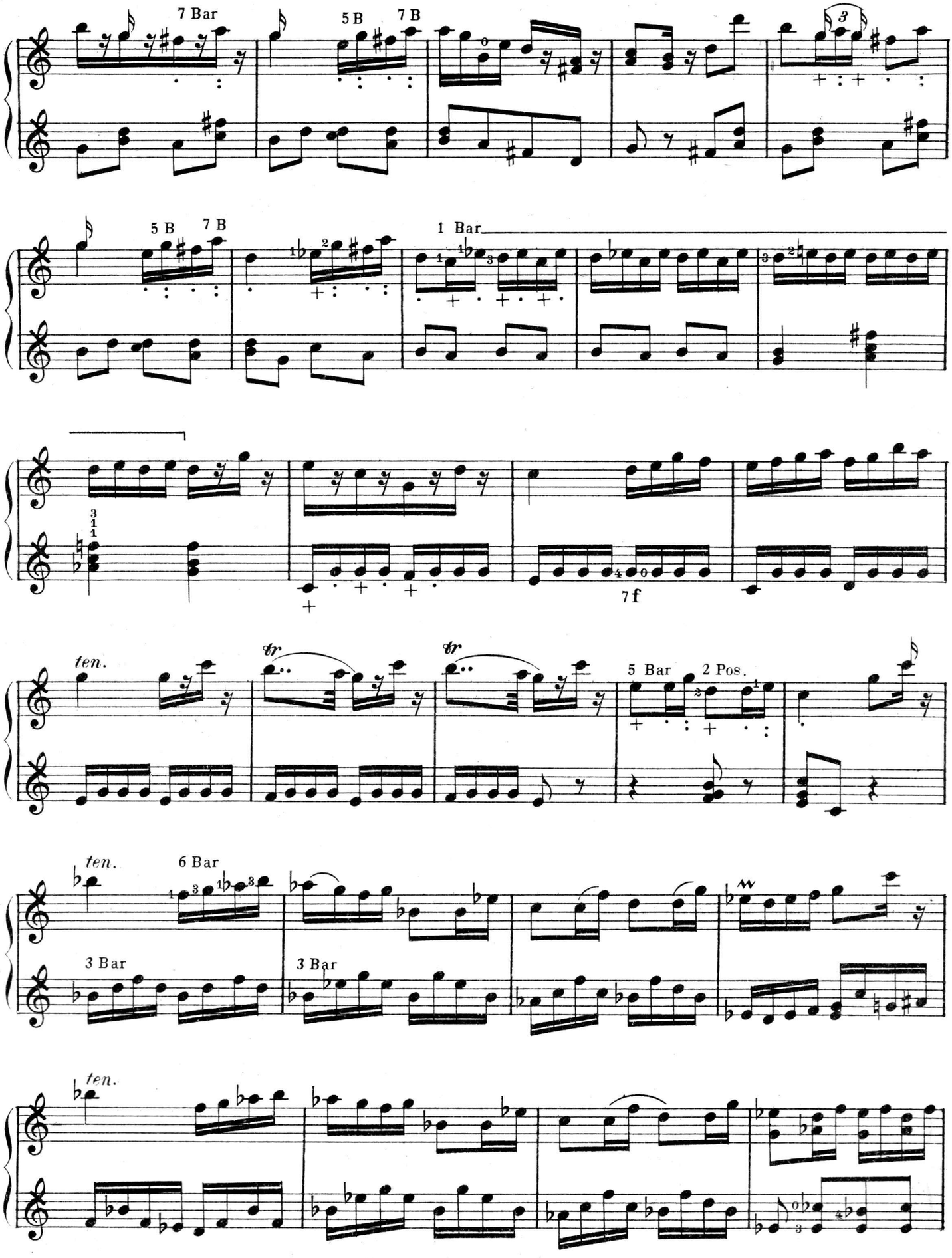
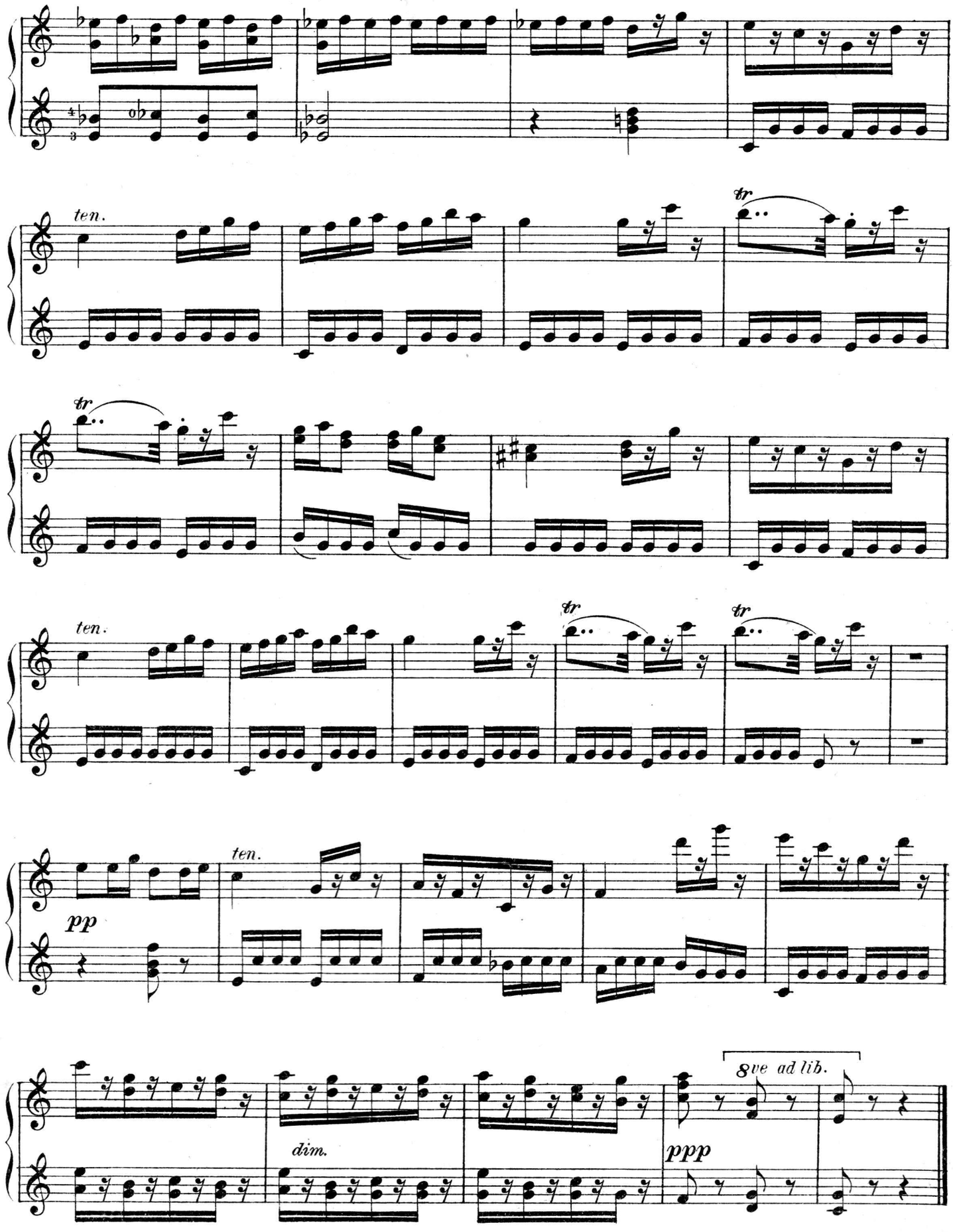
L.H. Sobb

pp *p*

(b) Trill

tr *tr*

10 Bar

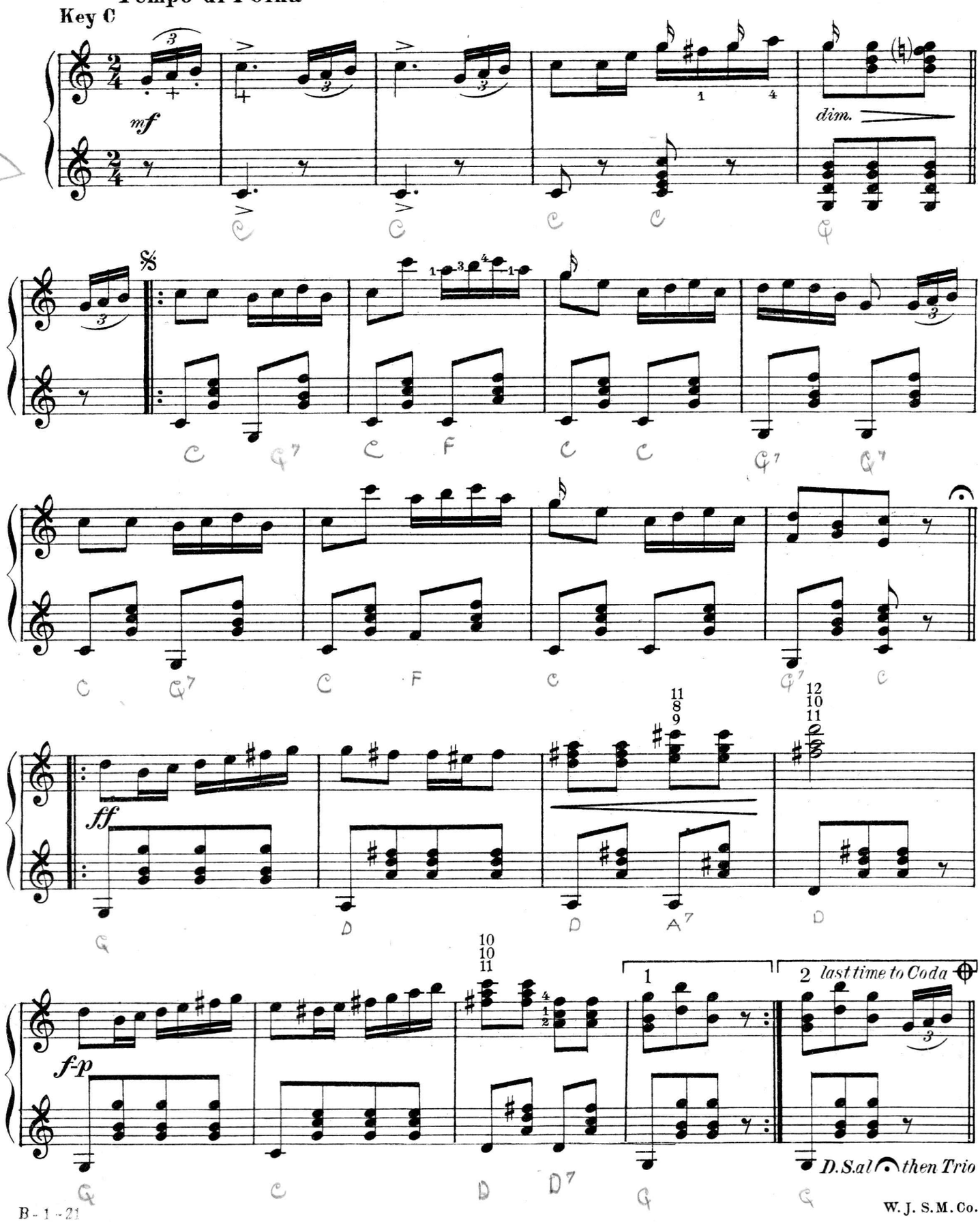
(a) See Essentials for Sobb, (b) Play the Trill thus:-

7 Bar
5 B
7 B
5 B
7 B
1 Bar
7f
ten.
tr
tr
5 Bar
2 Pos.
ten.
6 Bar
3 Bar
3 Bar
ten.

ten.
tr
ten.
tr
tr
ten.
pp
ten.
dim.
ppp
8ve ad lib.

The Hornpipe Polka

(A Study in marked rythym)

INTRO.

Tempo di Polka

Key C

TRIO
Key F

p con allegrezza

cresc.

f

fz

5 Bar

10 Bar

D.S.al ⊕ then Coda

⊕ CODA
Key C

poco più mosso

cresc.

9 Pos.

5 Pos.

ff

fff

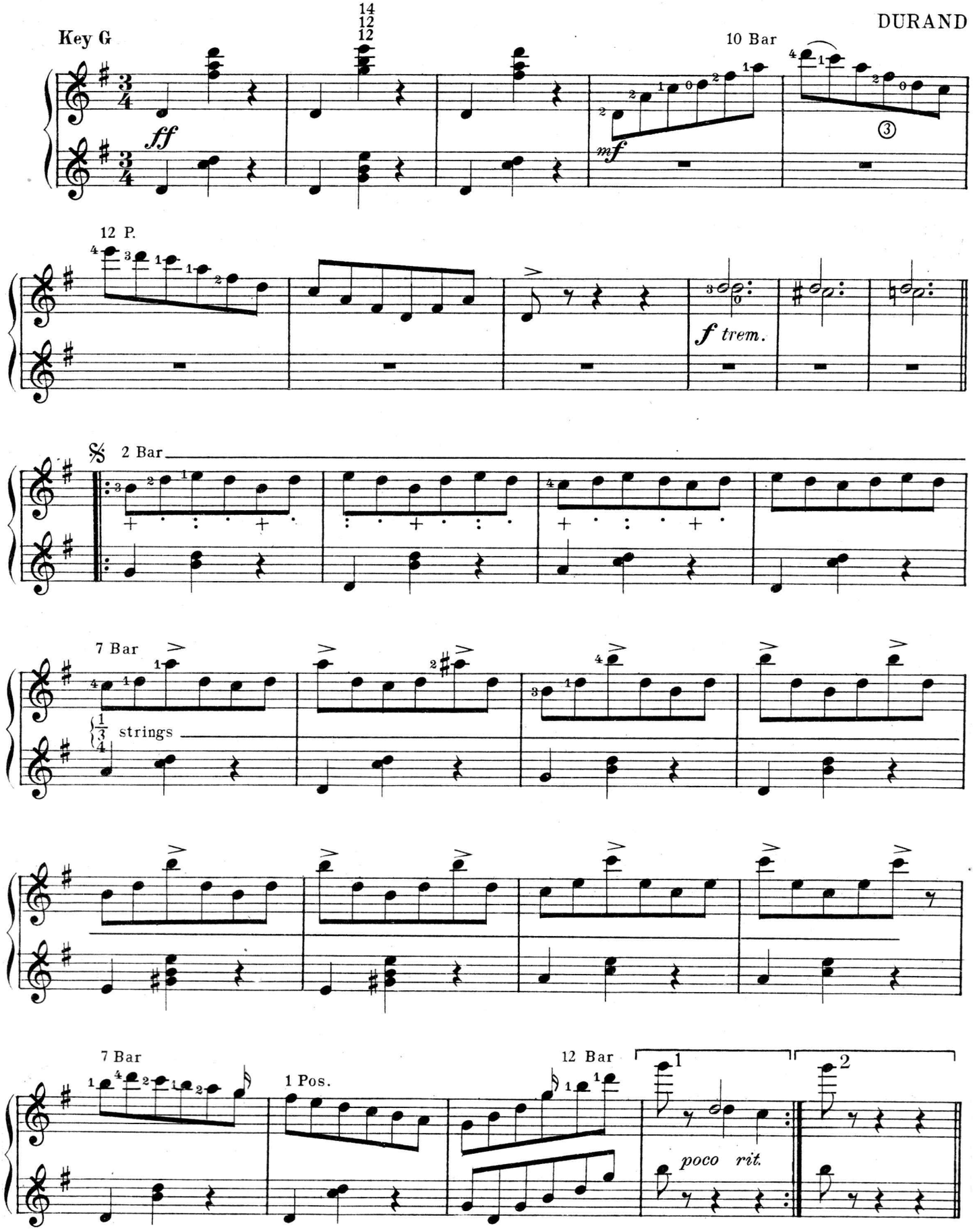
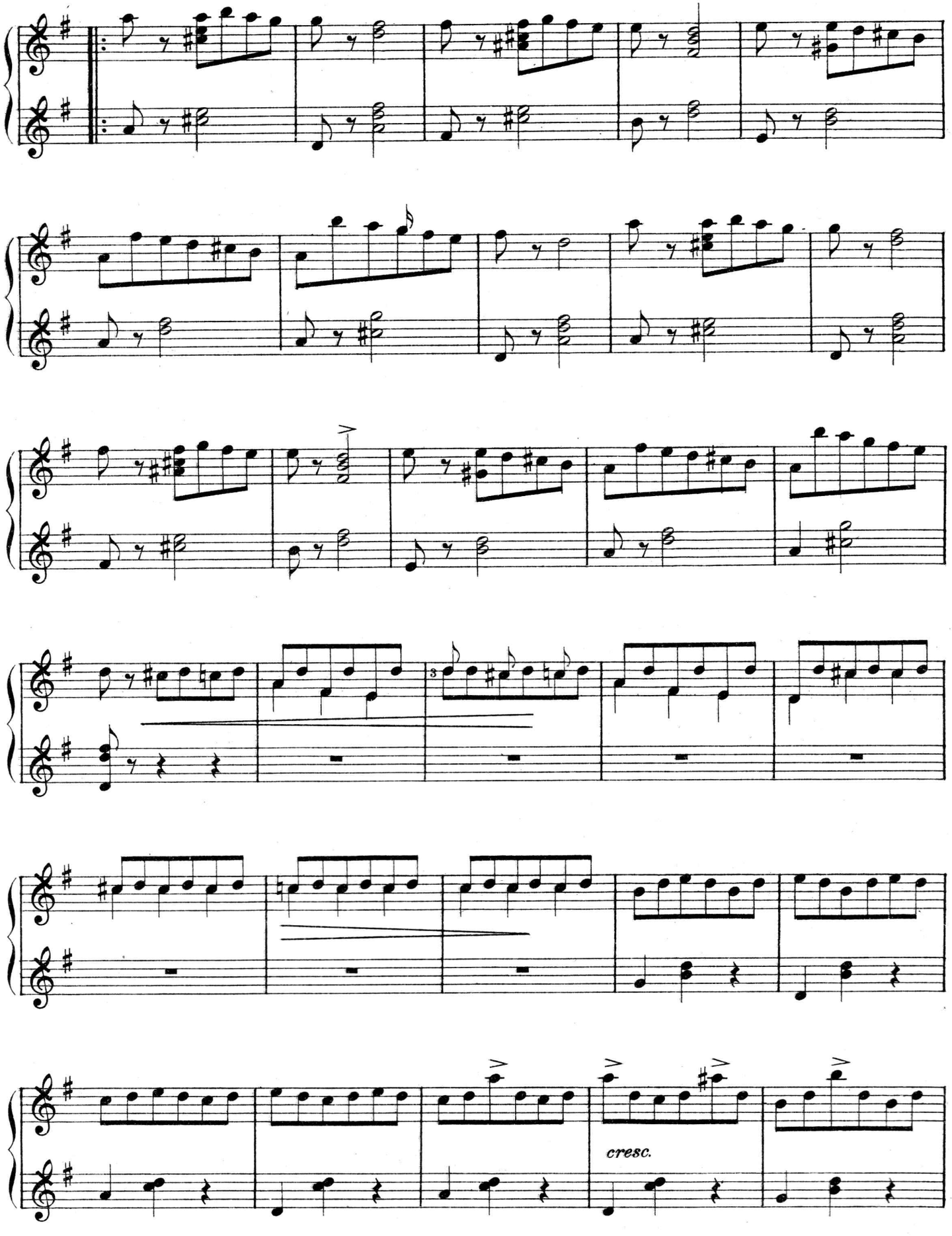
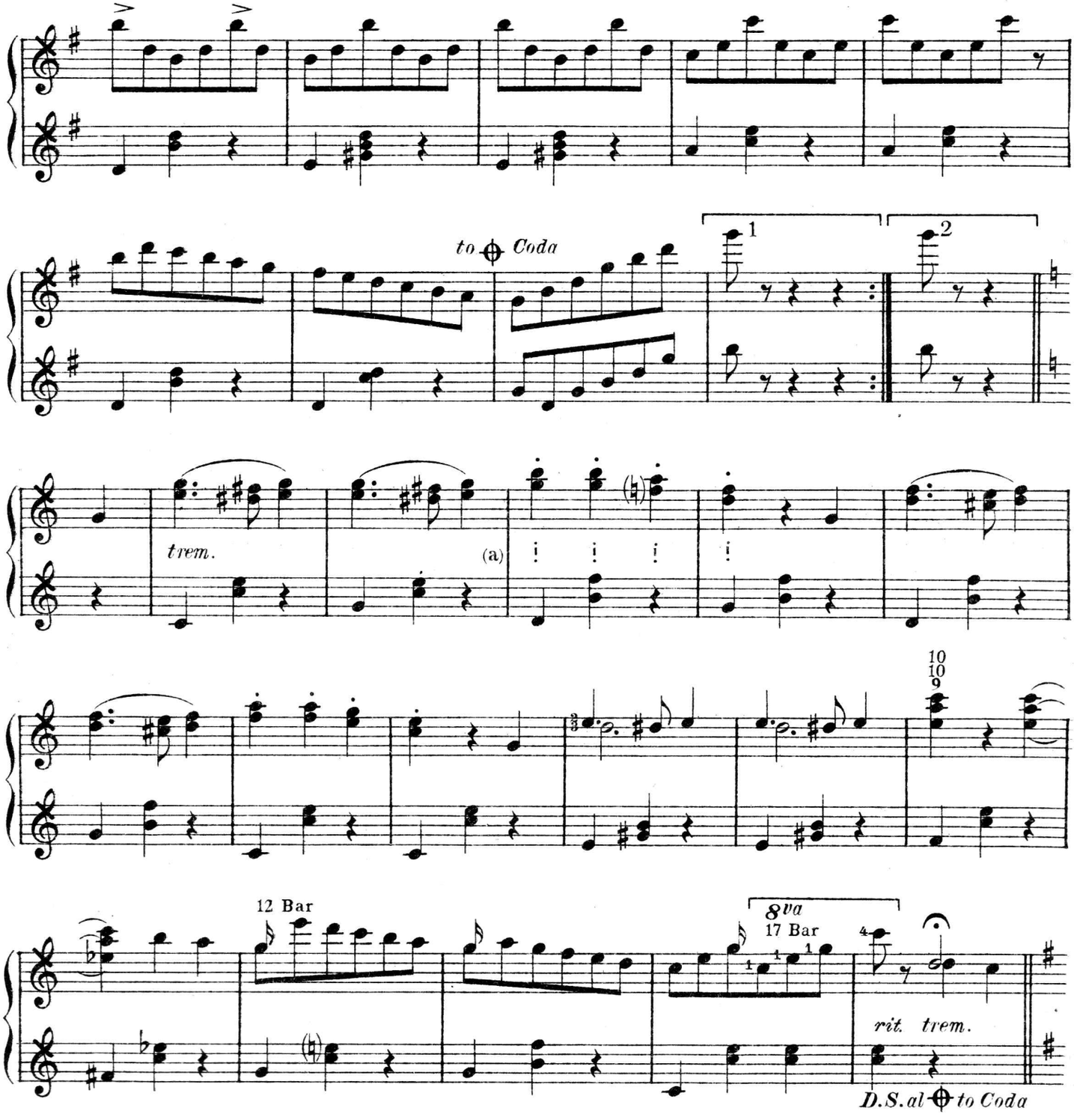
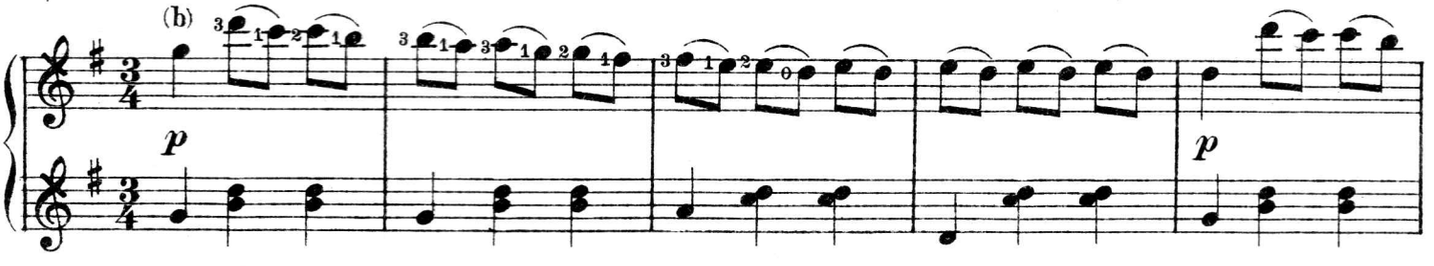
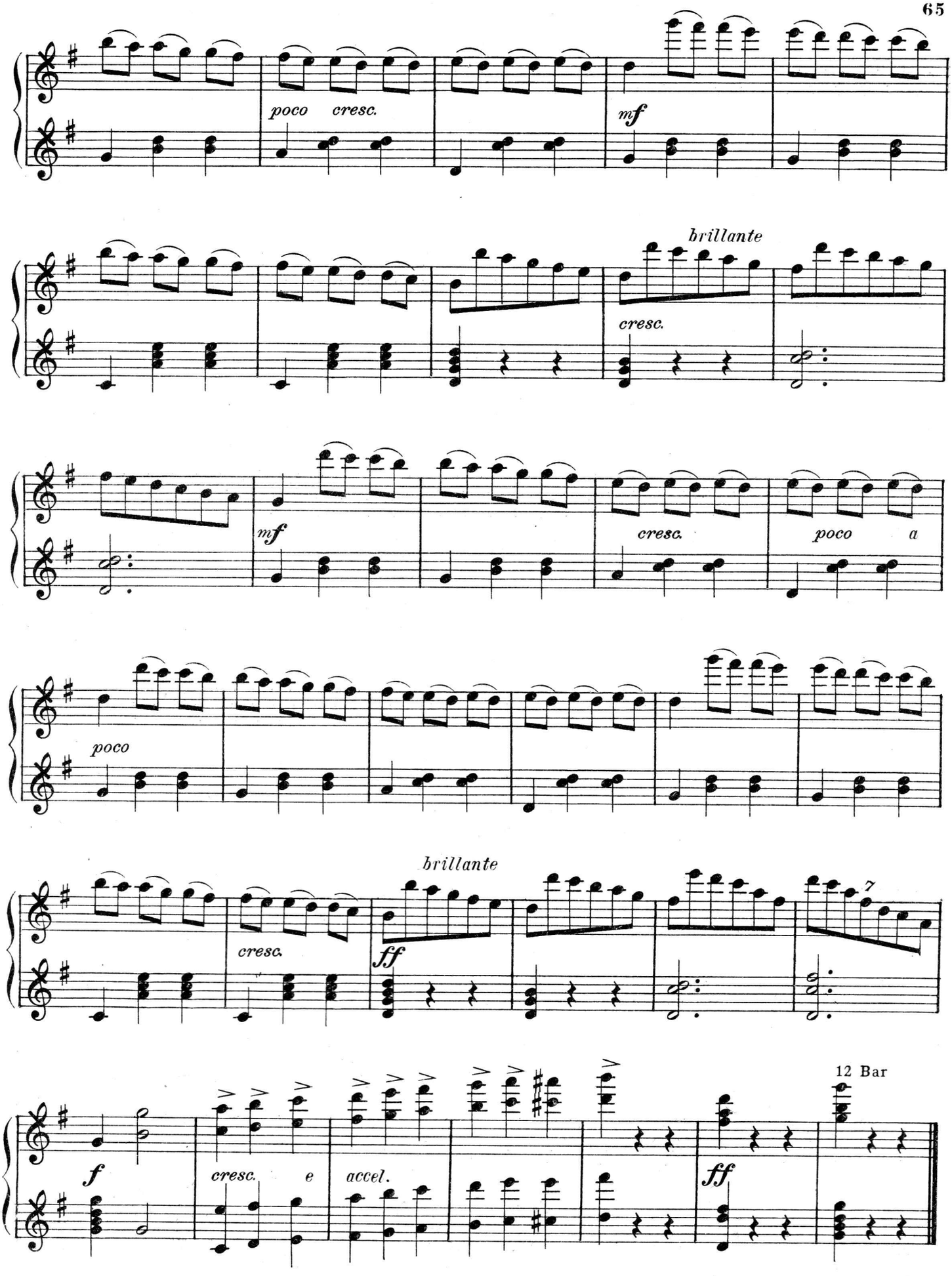
W. J. S. M. Co.

2 BANJOS

Bass elevated for 1st Banjo

Valse

(A Study for left-hand slurs)

DURAND

cresc.

⊕ CODA

(a) Pick both notes with a single stroke of the fore-finger commencing with the upper note. Strike lightly.
(b) The first finger remains on the string without raising it.

poco cresc.
mf
brillante
cresc.
mf
cresc.
poco a
poco
brillante
cresc.
ff
7
12 Bar
f
cresc. e
accel.
ff

Toreador Song

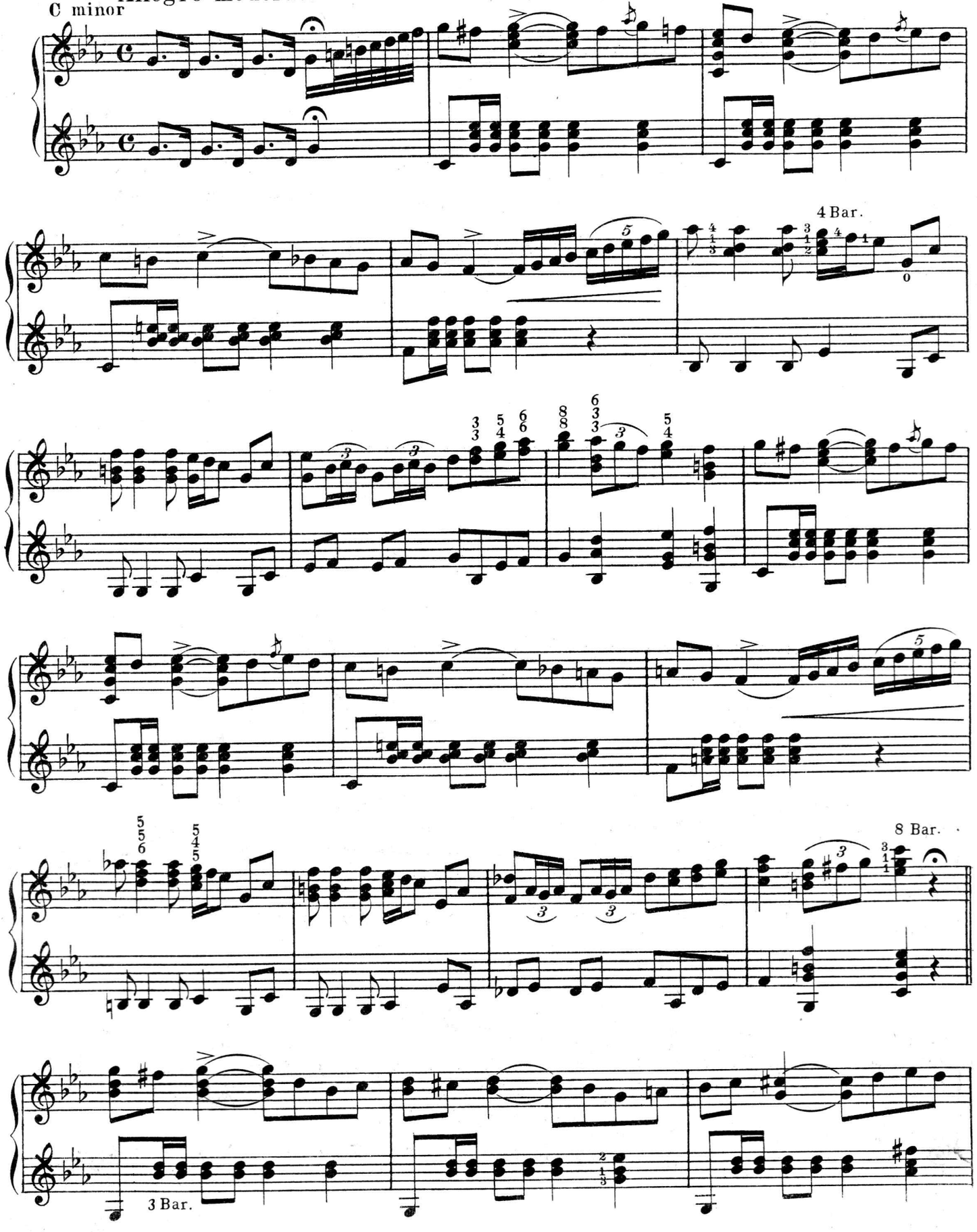
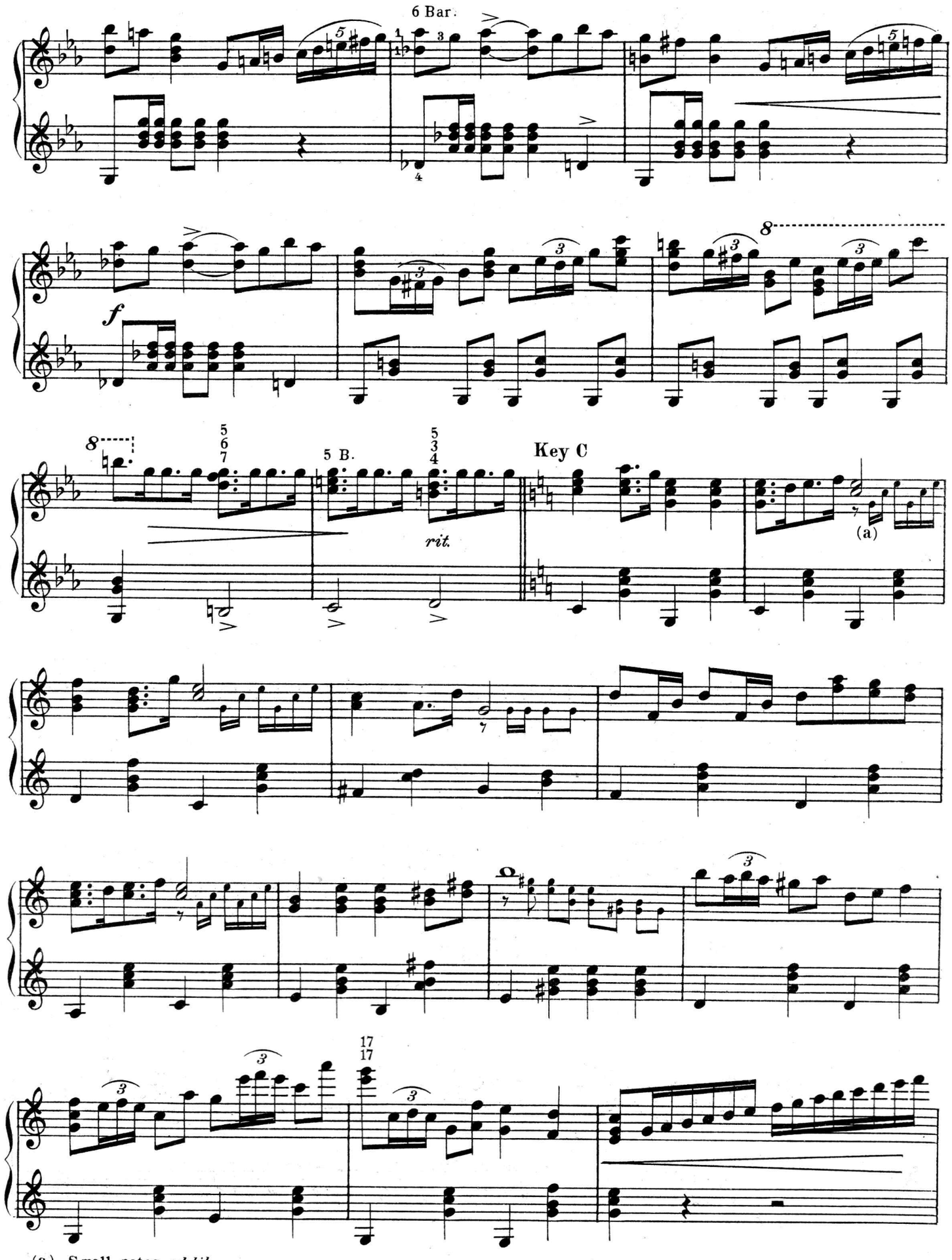
"FROM CARMEN"

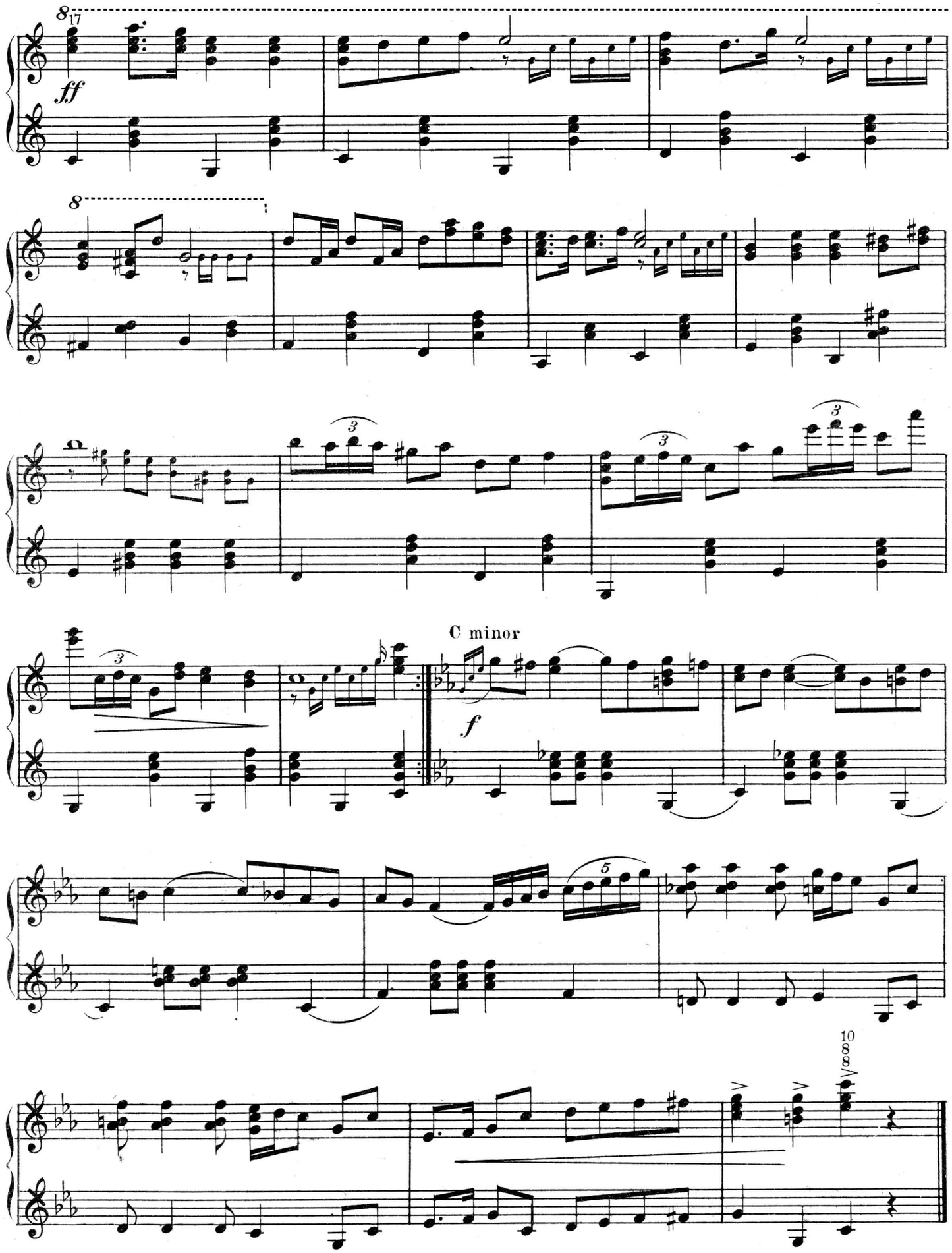
(A Heroic Study)

BANJO & GUITAR

BIZET

Allegro moderato

C minor

W. J. S. M. Co.

(a) Small notes *ad lib.*

W. J. S. M. Co.

8va
ff
8
C minor
f
10
8
8va

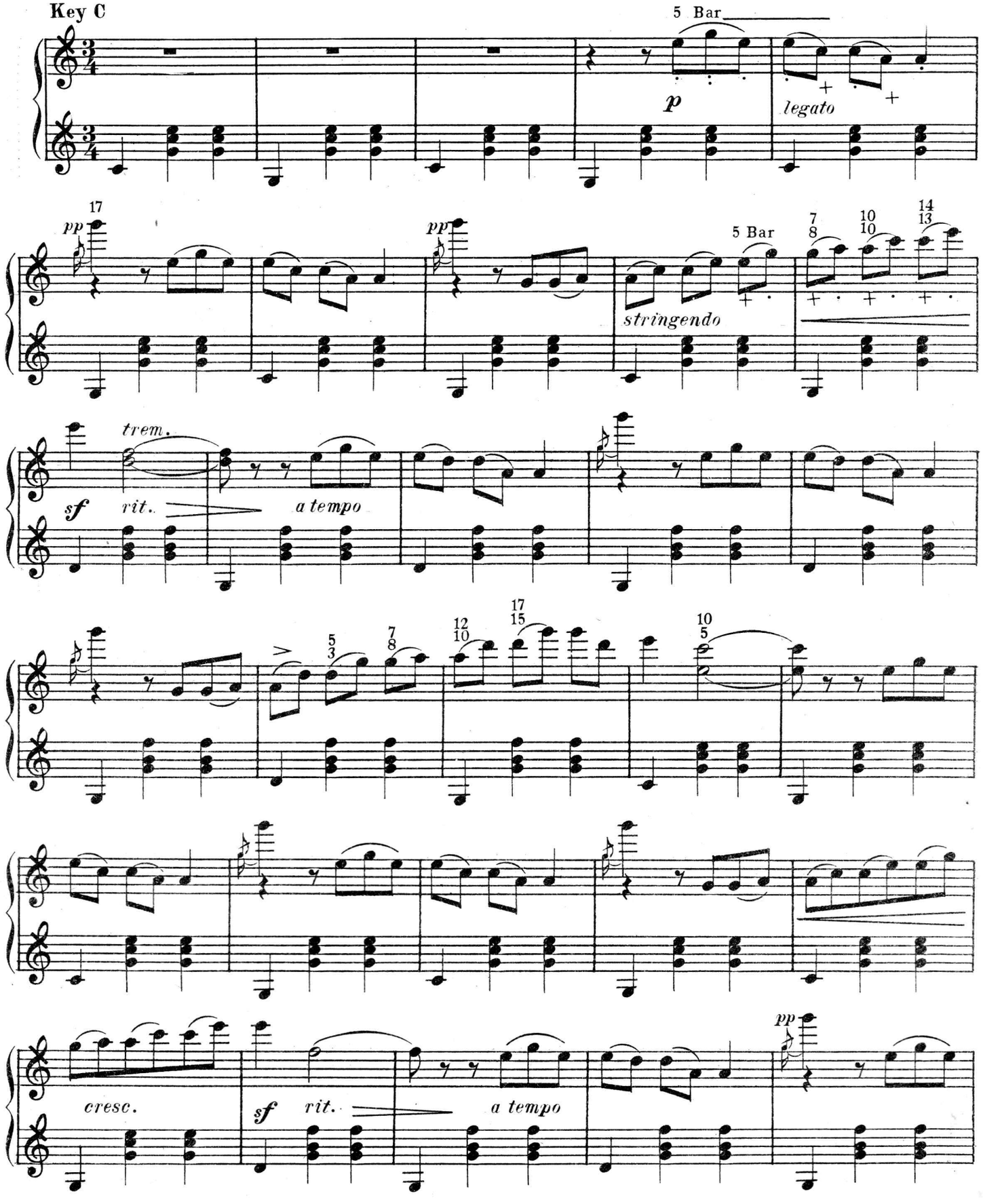
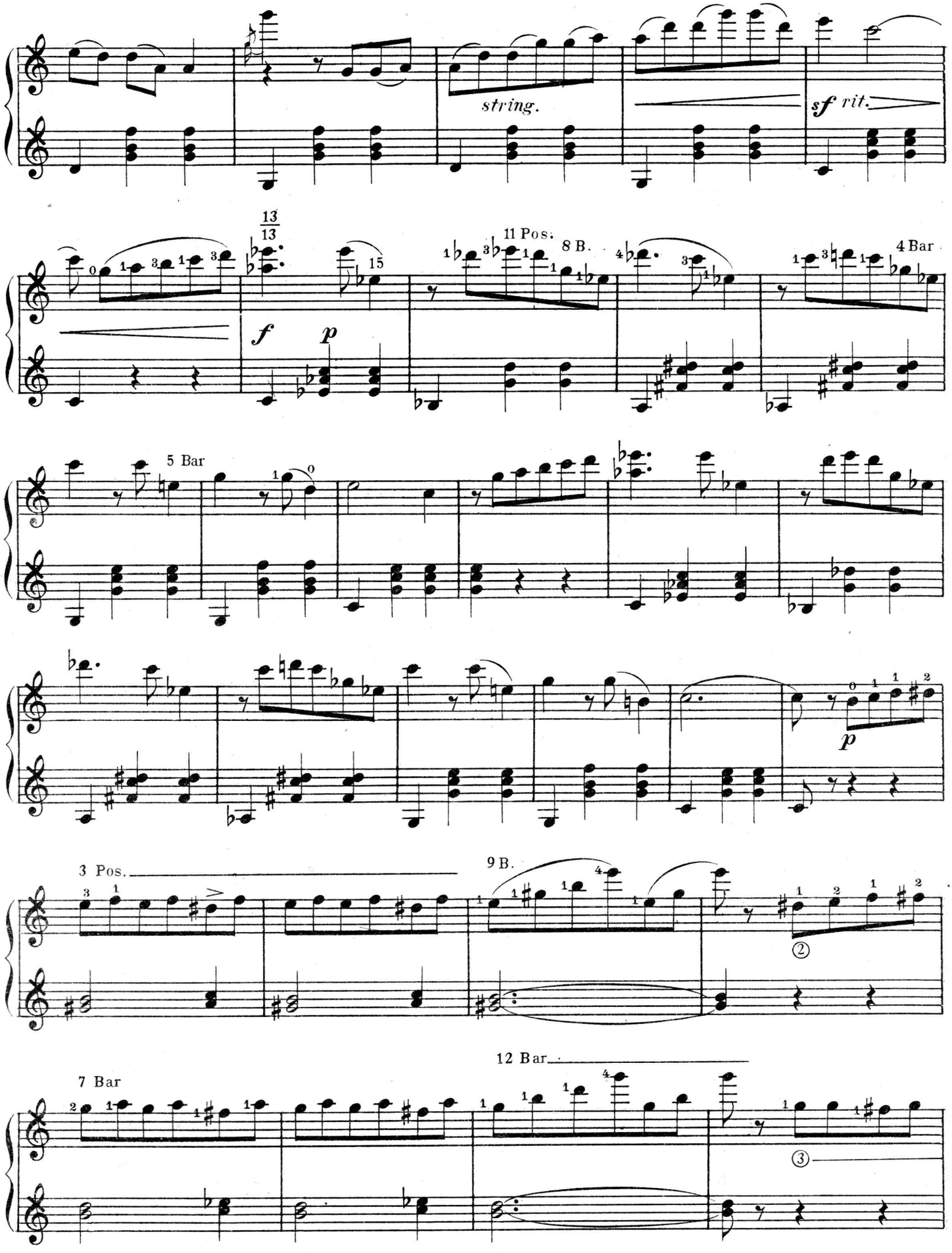
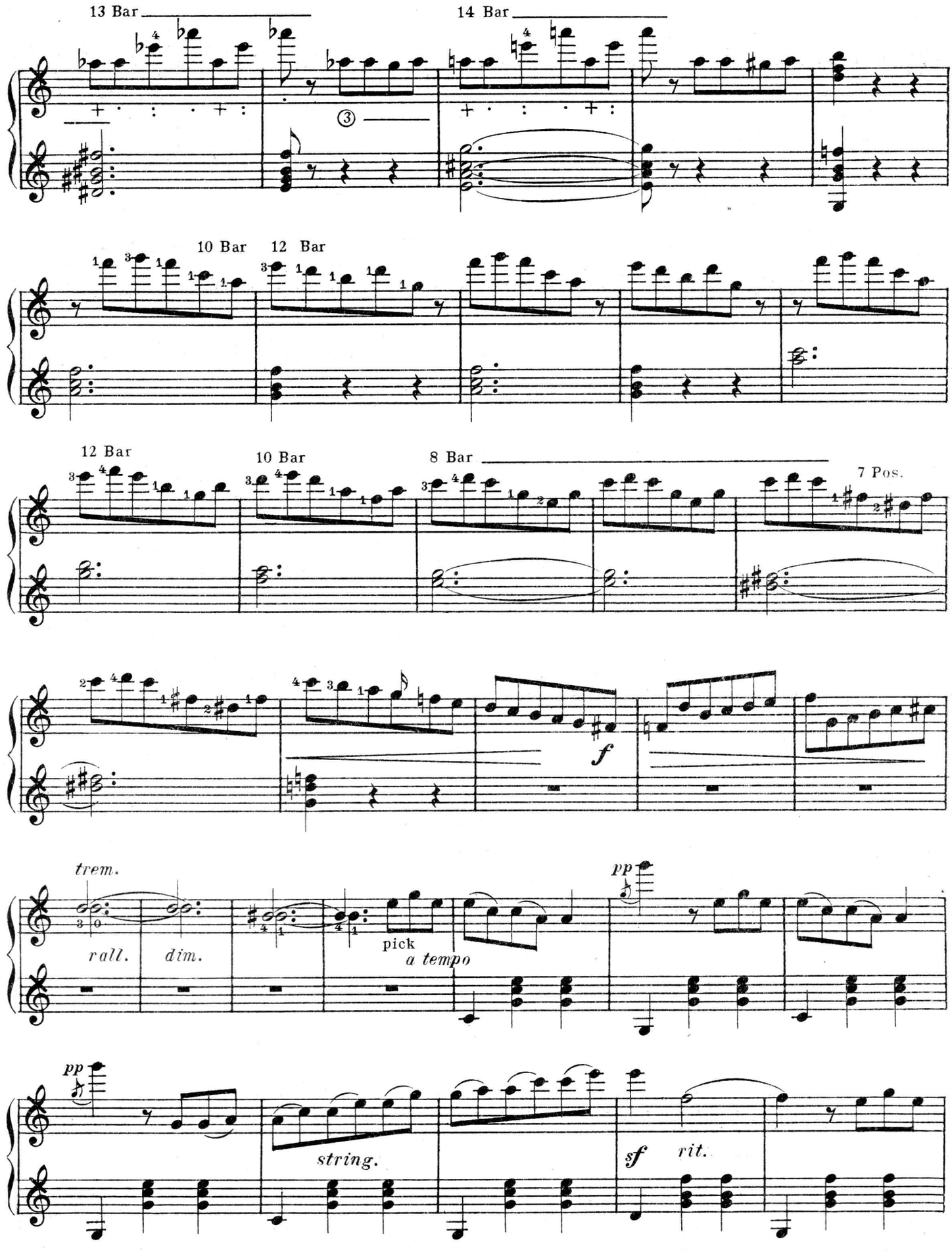
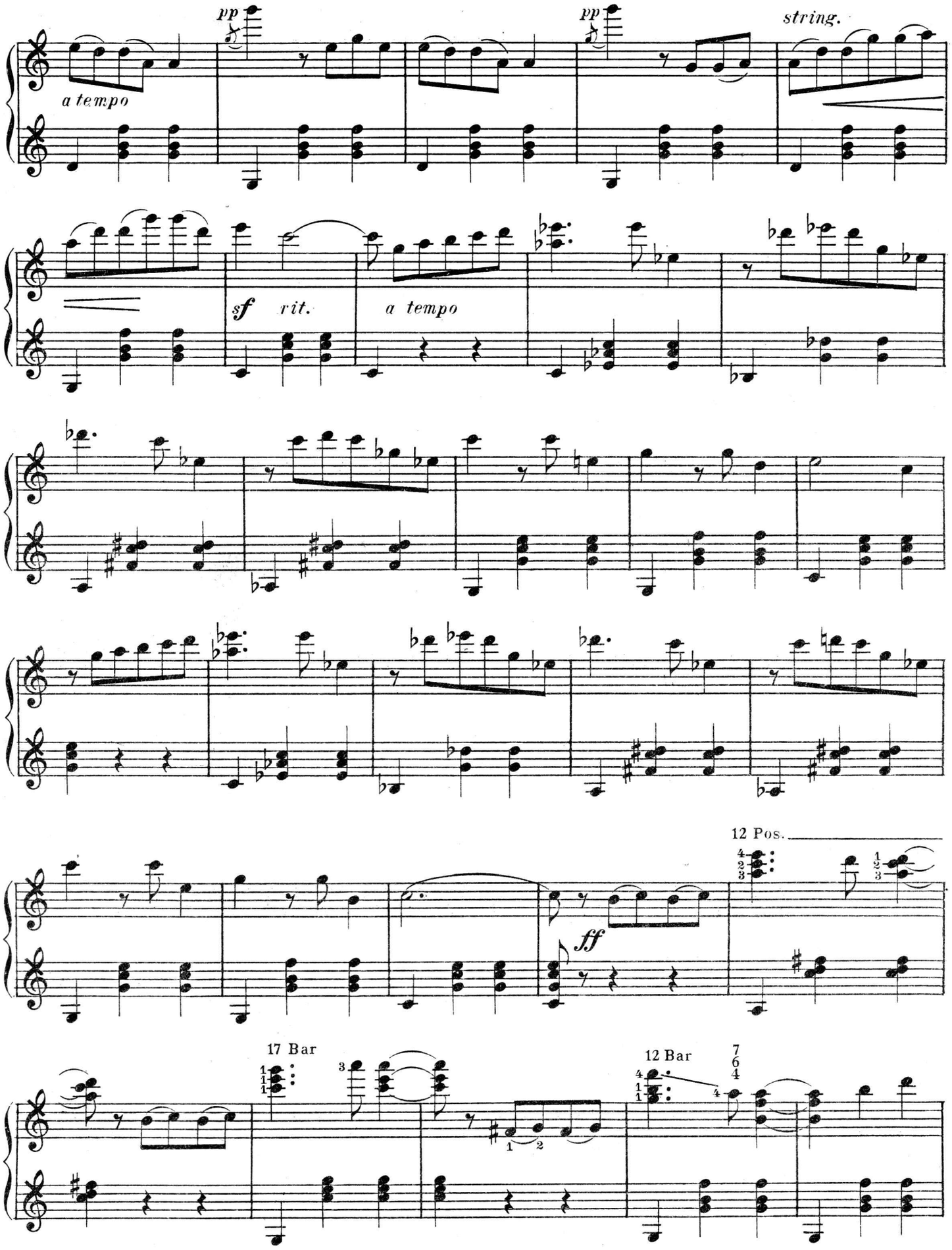
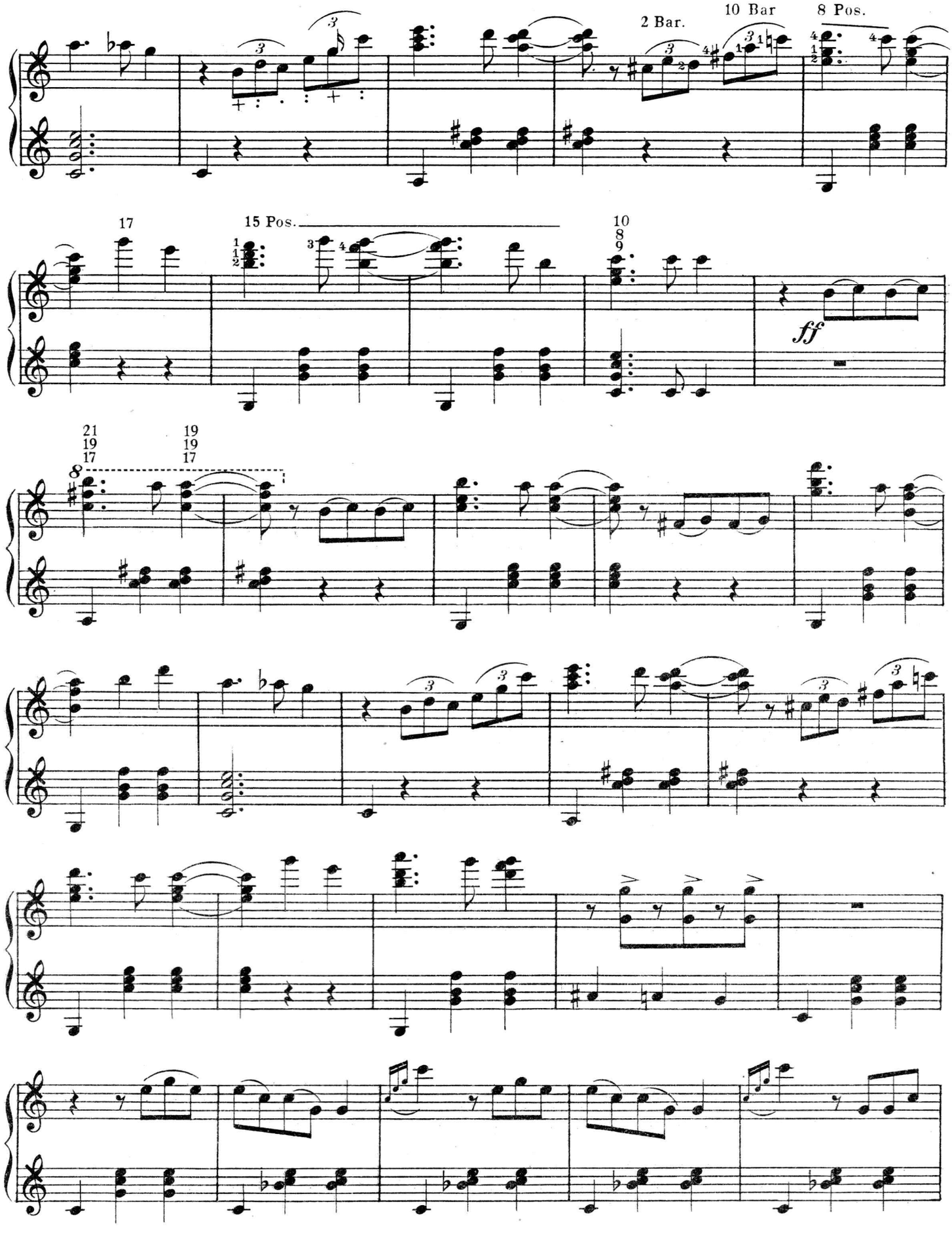
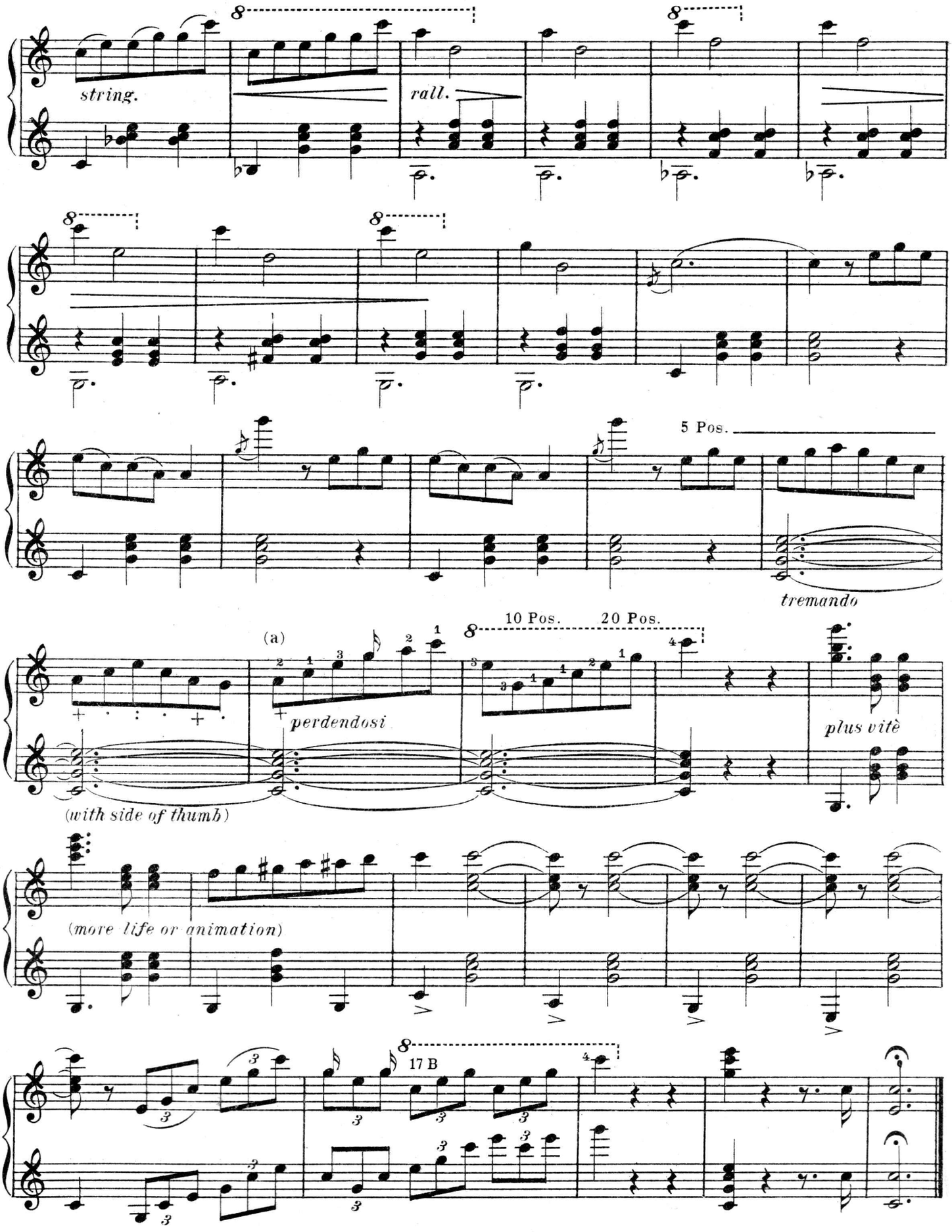
BANJO & GUITAR

Pas des Fleurs

(A Study in speed and lightness)

Allegro

LEO DELIBES

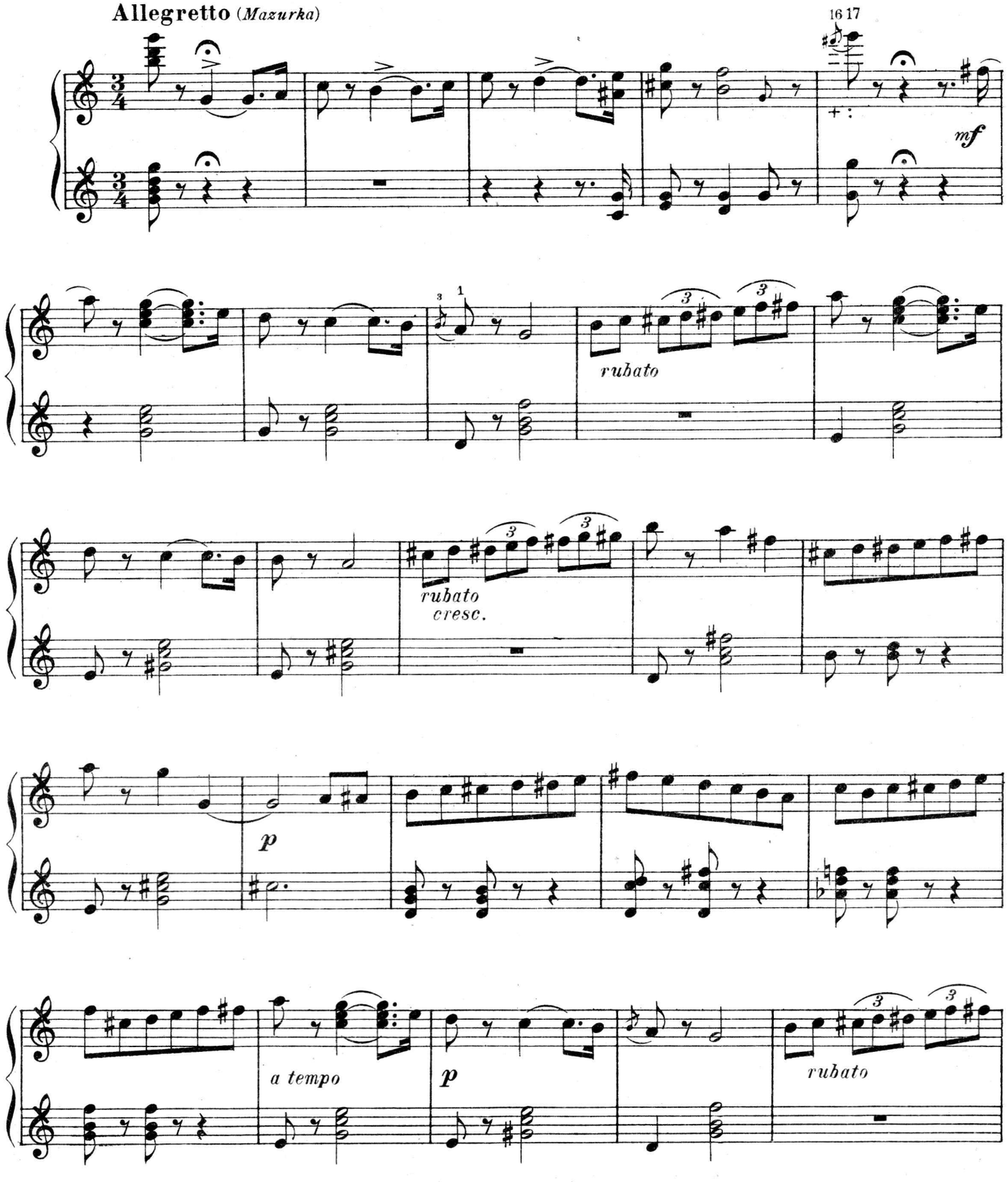
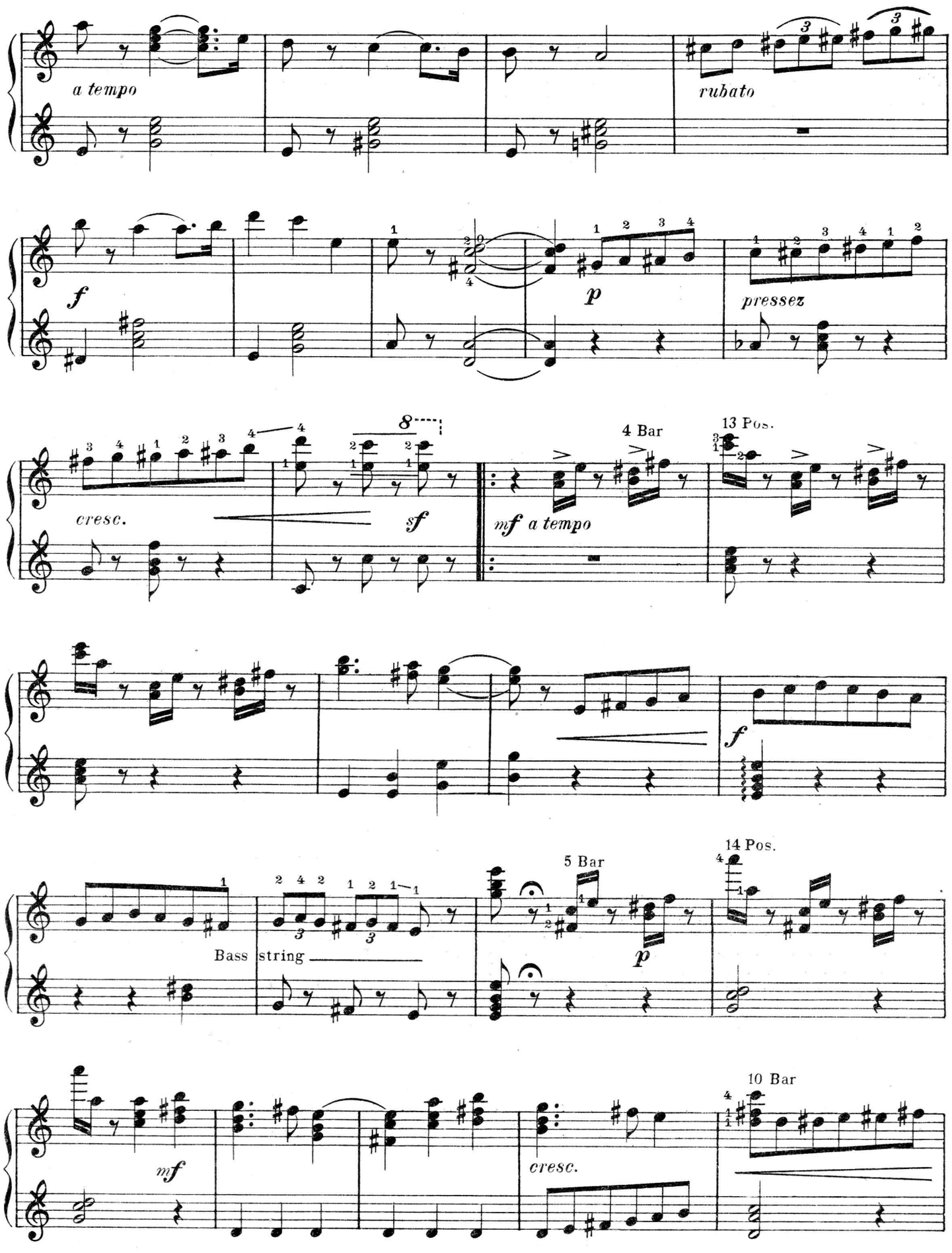
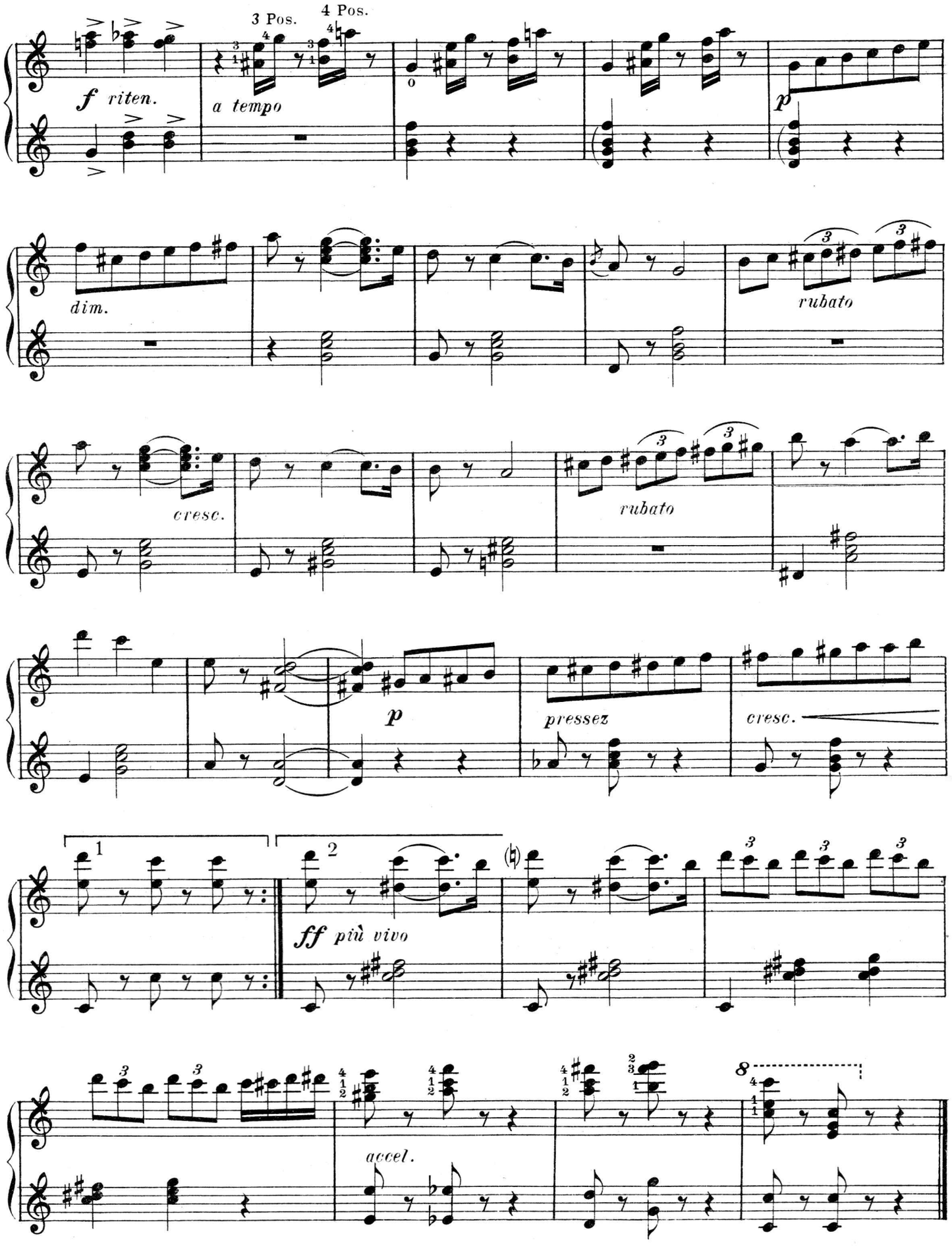
Key C

string.
sf rit.
13/13
11 Pos.
8 B.
4 Bar
f
p
15
5 Bar
p
3 Pos.
9 B.
12 Bar
7 Bar

13 Bar
14 Bar
10 Bar
12 Bar
12 Bar
10 Bar
8 Bar
7 Pos.
f
trem.
rall.
dim.
pick
a tempo
pp
pp
string.
sf
rit.

pp
a tempo
pp
string.
sf
rit.
a tempo
12 Pos.
ff
17 Bar
12 Bar

2 Bar.
10 Bar
8 Pos.
17
15 Pos.
10
8
9
ff
21
19
17
19
19
17
8

(a) Slide the left hand to 13th Pos. for the notes one octave above.

2 BANJOS

Pas des Amphores

(A Study of Triplets, and to acquire taste)

CHAMINADE

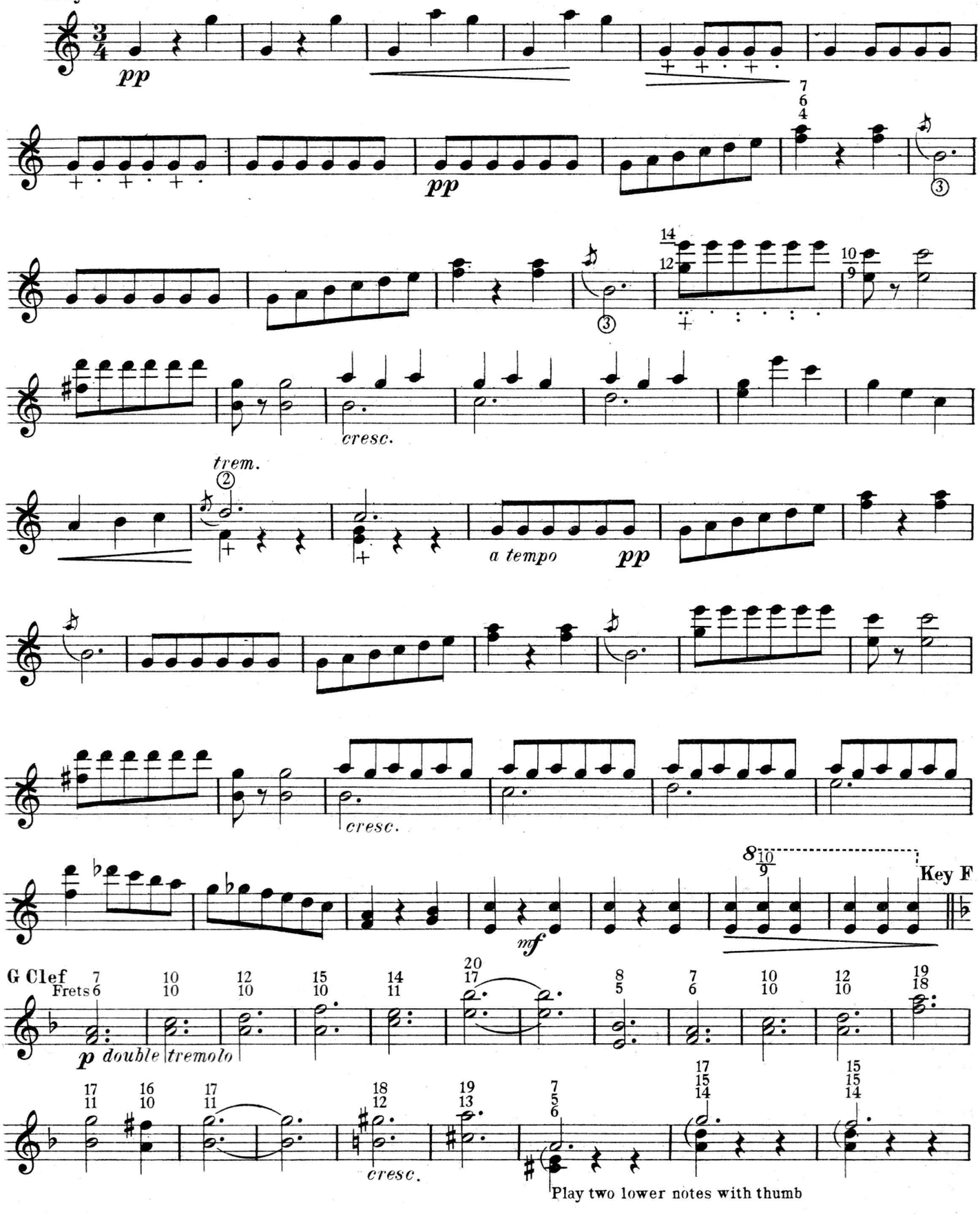
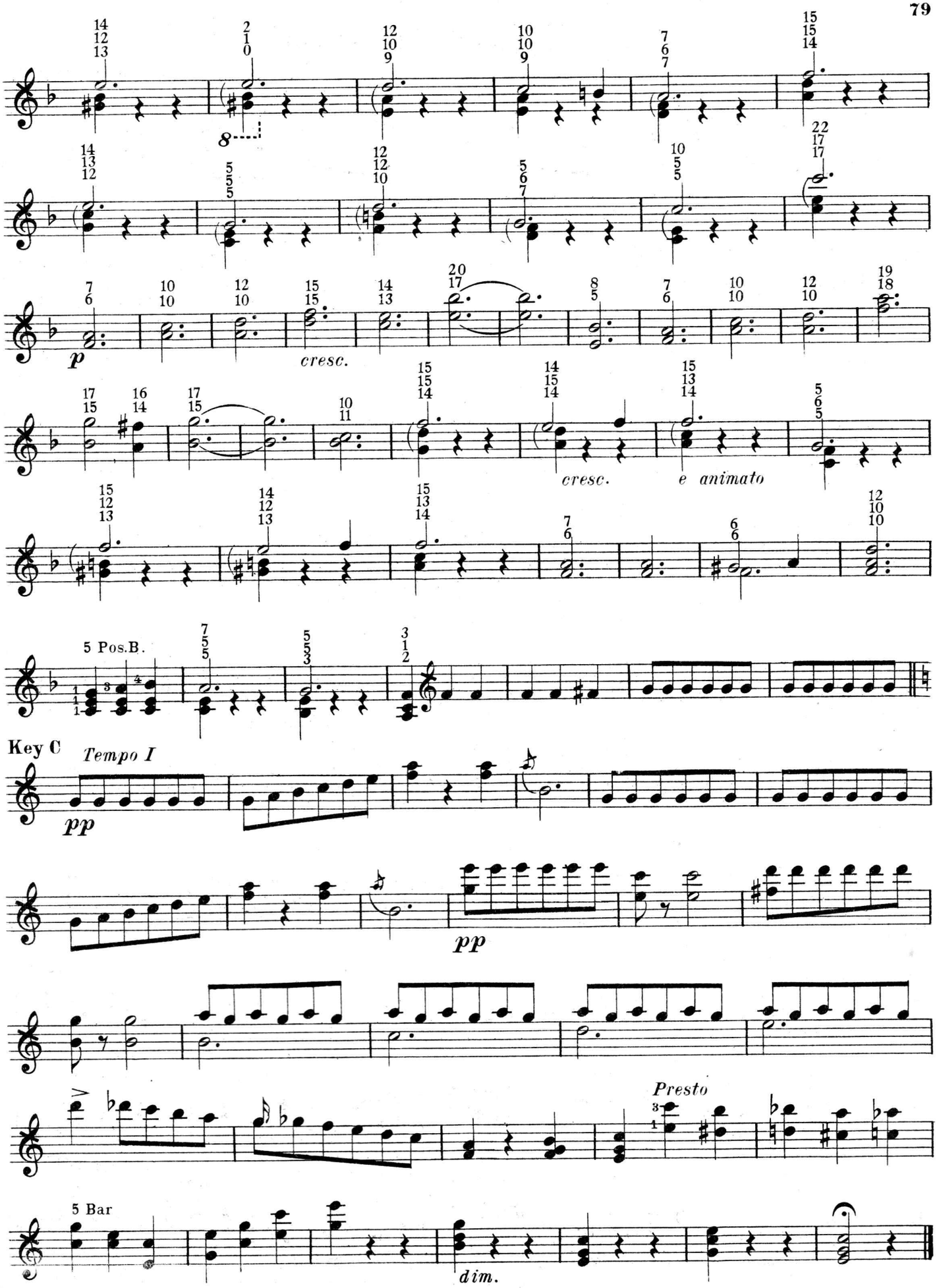
Allegretto (*Mazurka*)

a tempo
rubato
f
p
pressez
cresc.
sf
8
4 Bar
13 Pos.
mf a tempo
f
5 Bar
14 Pos.
Bass string
p
mf
cresc.
10 Bar

3 Pos.
4 Pos.
f riten.
a tempo
p
dim.
rubato
cresc.
rubato
p
pressez
cresc.
1
2
ff più vivo
accel.
8

Loin du Bal

(A Study for the Tremolo)

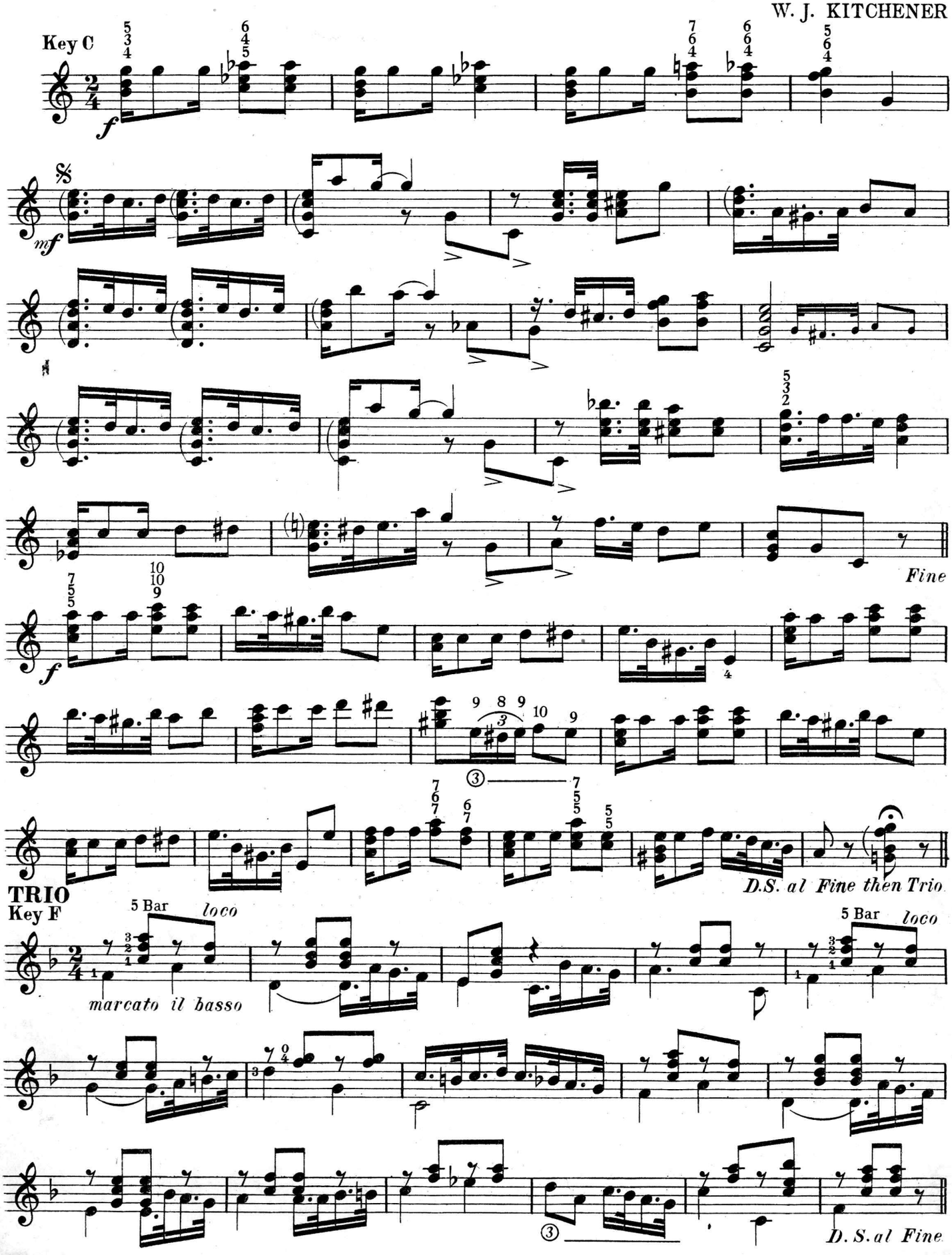
Elevated Bass

Key C

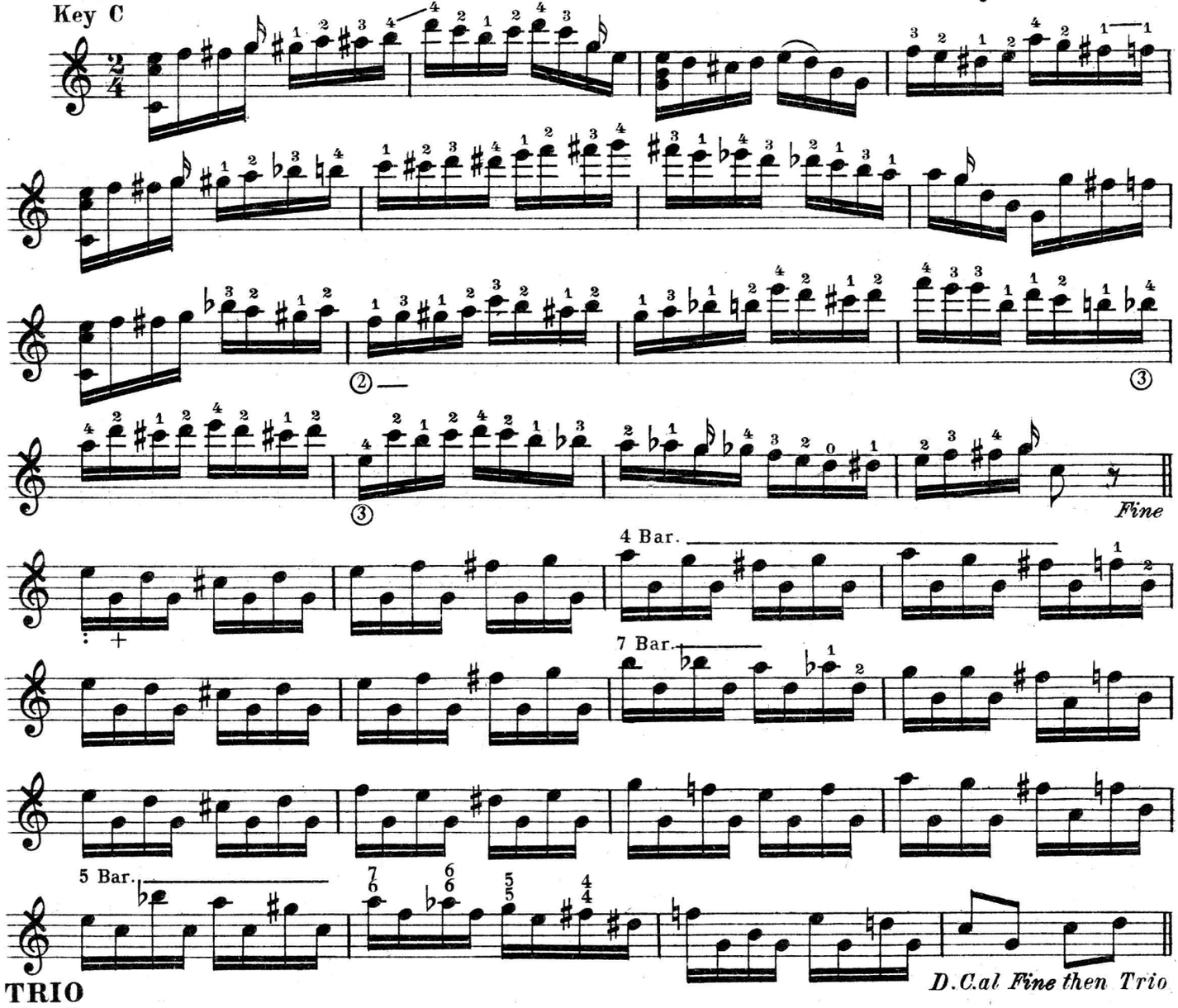
E. GILLETT

8
p
cresc.
cresc.
e animato
5 Pos.B.
Key C
Tempo I
pp
pp
Presto
5 Bar
dim.

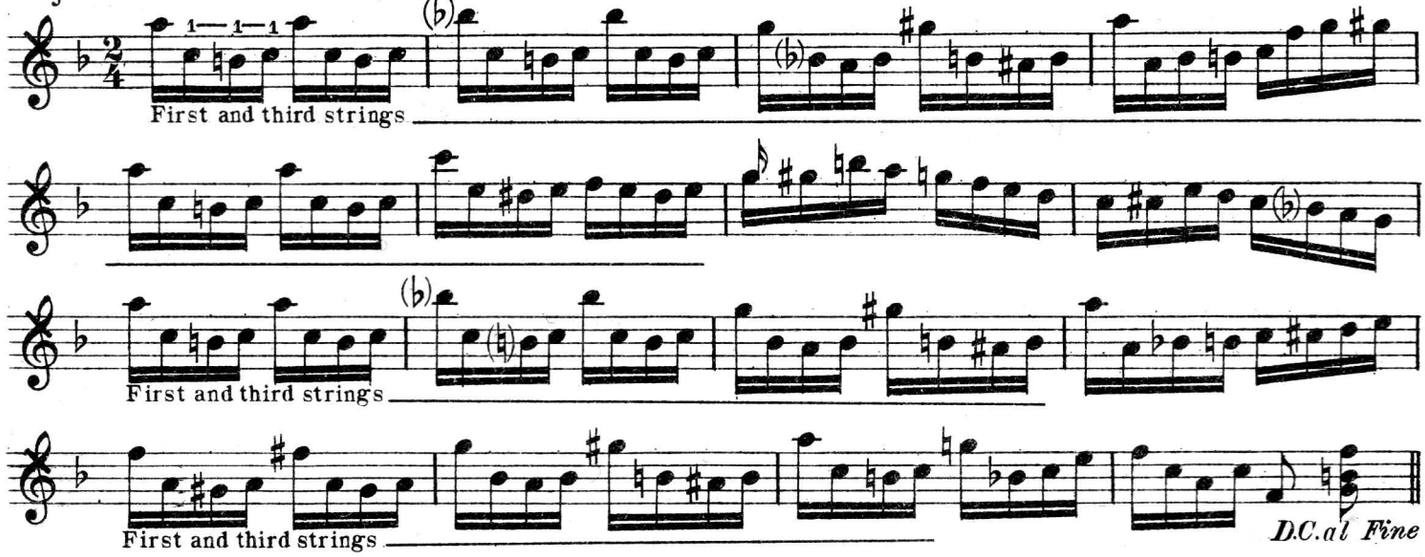
To Miss Helen Davis, Bloomfield, N.J.

The Return of Rastus

W. J. KITCHENER

Caprice Chromatique

W. J. KITCHENER

Key C

TRIO

Key F

W. J. S. M. Co.

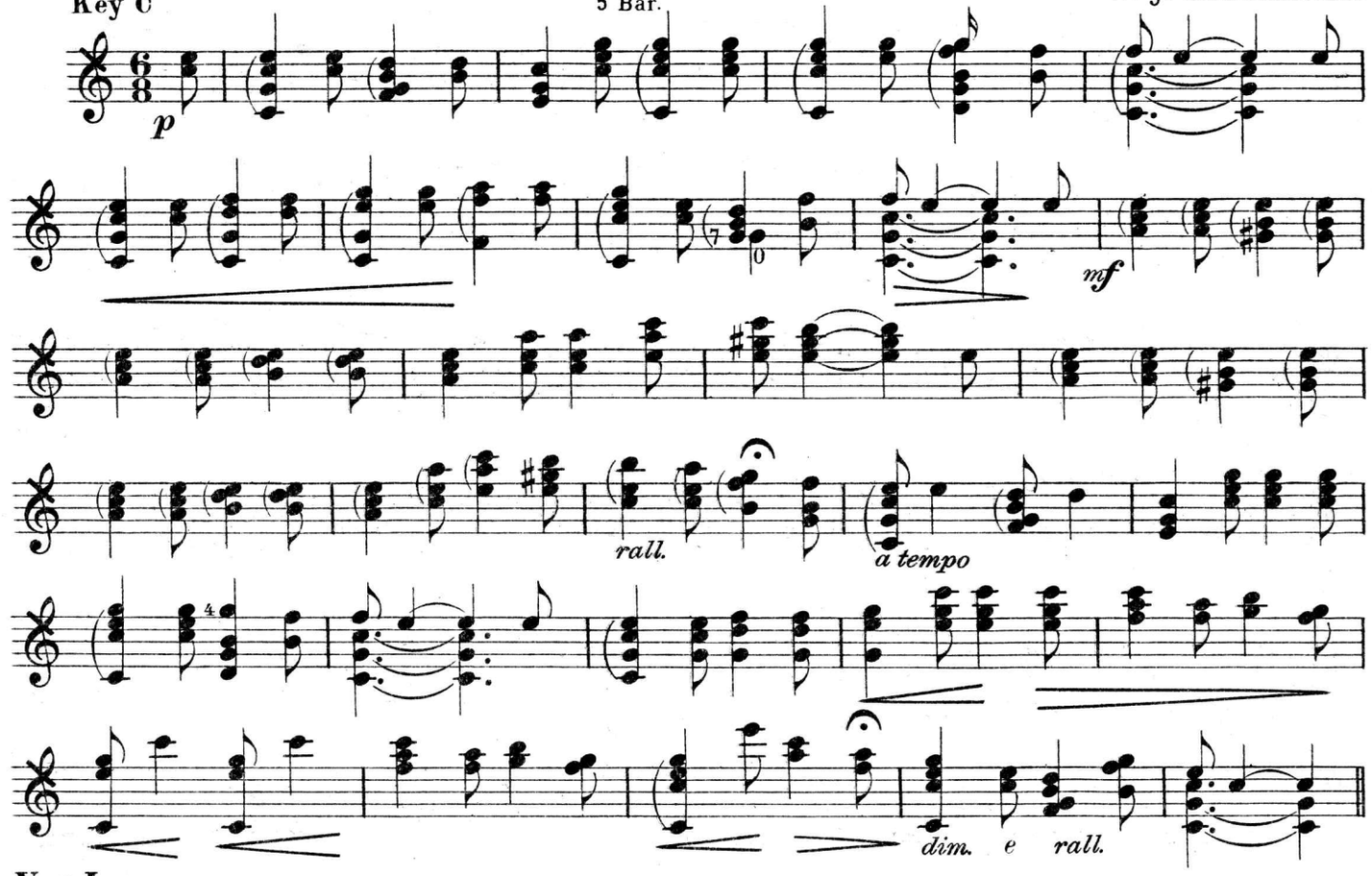
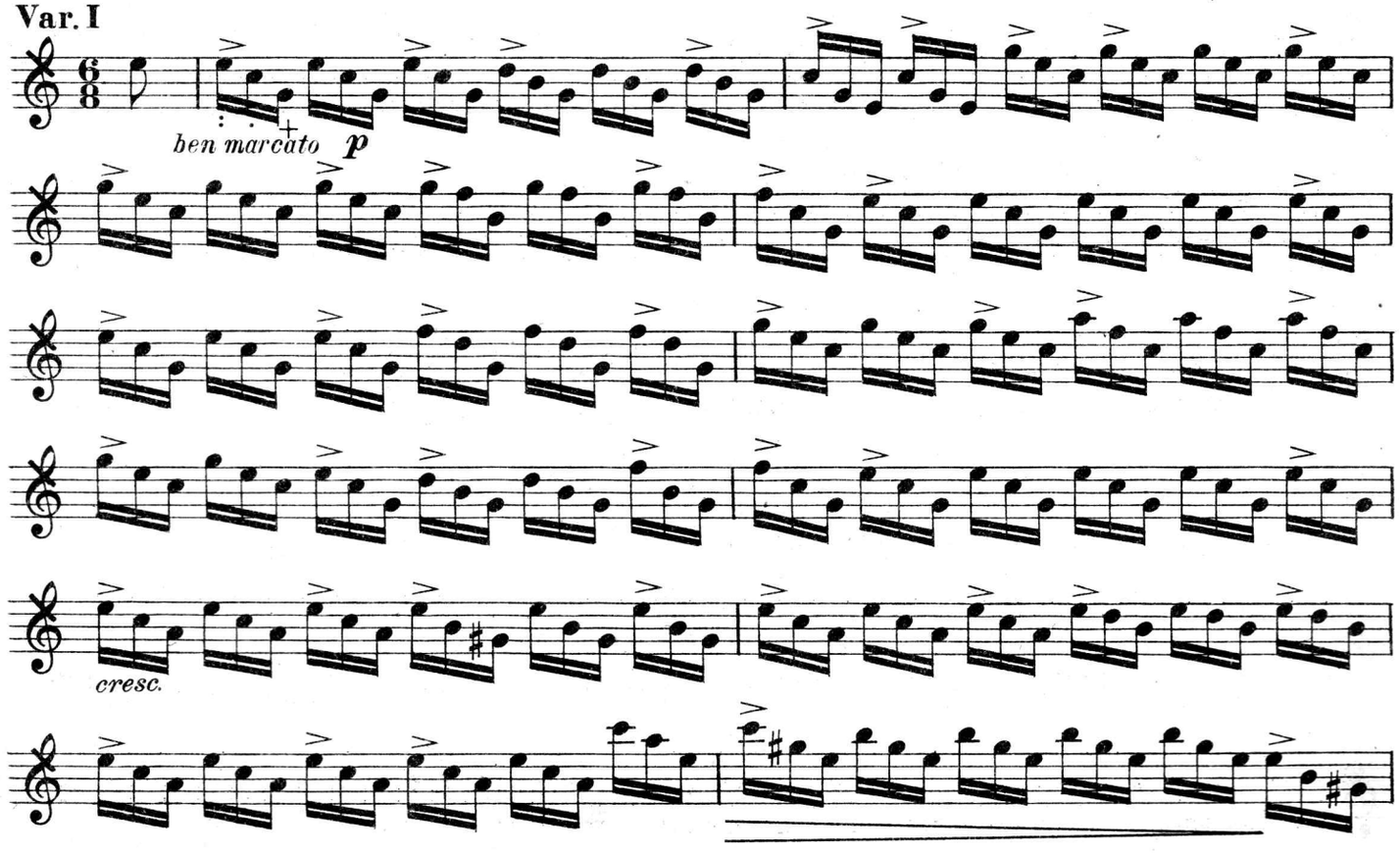
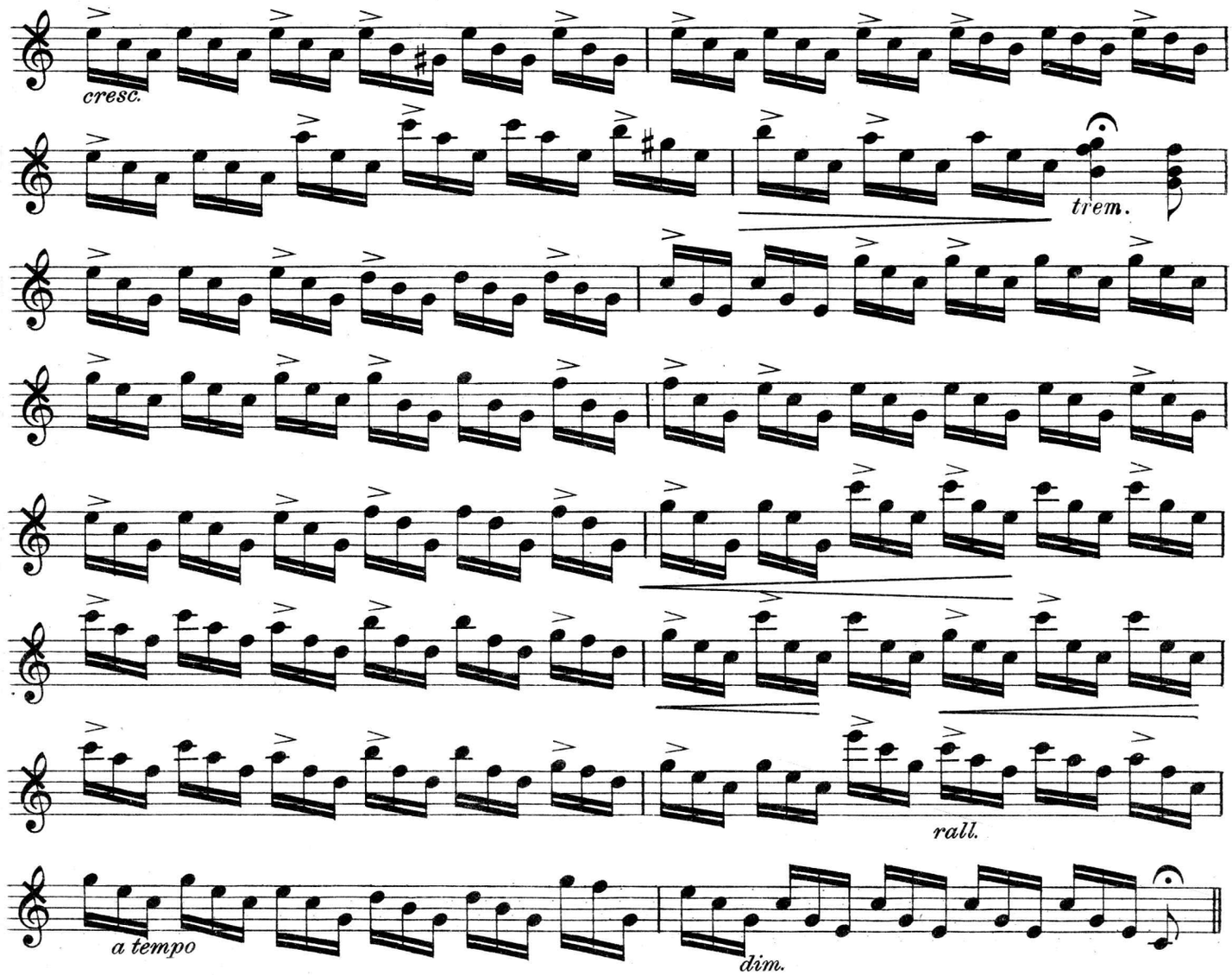
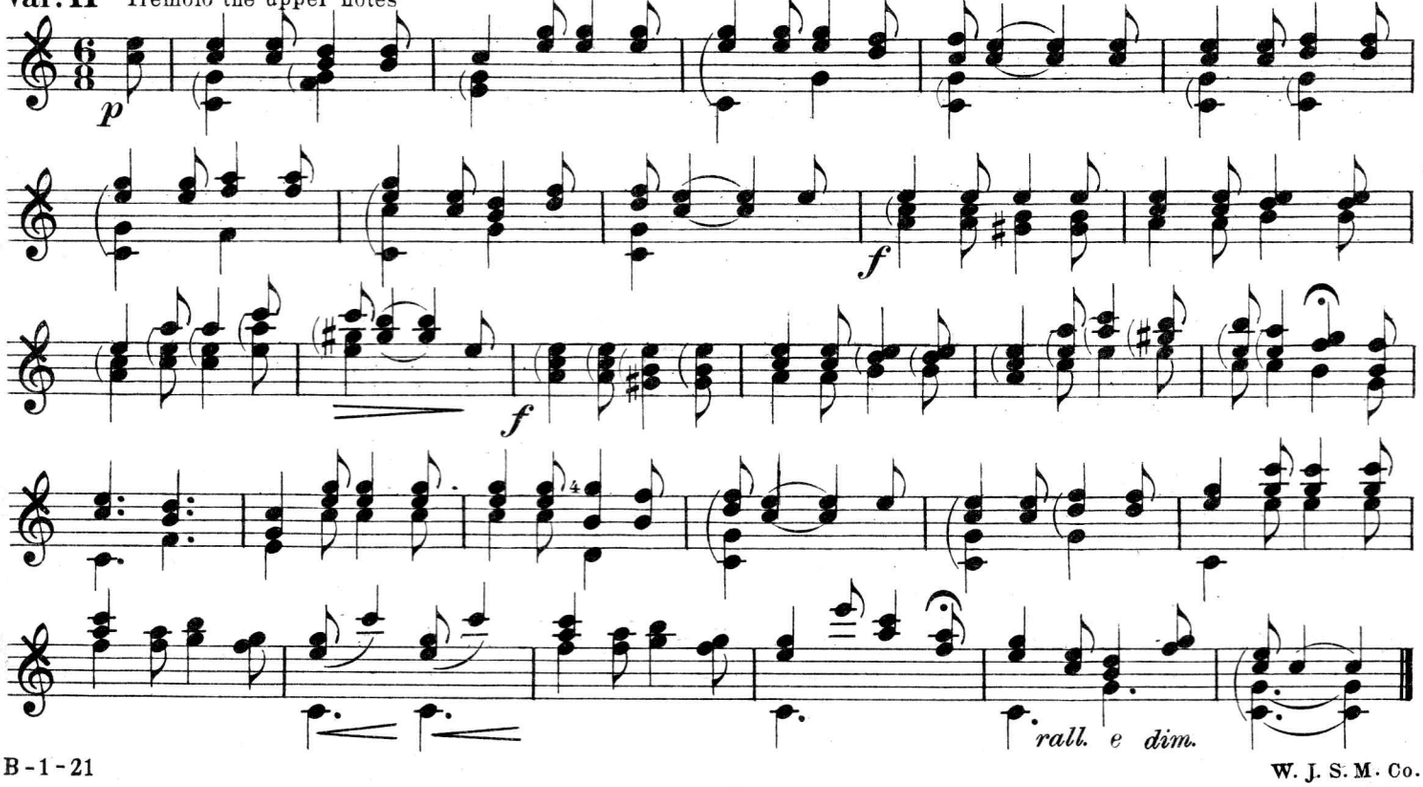
The Brook Fantaisie

(Dolores)

Andantino grazioso

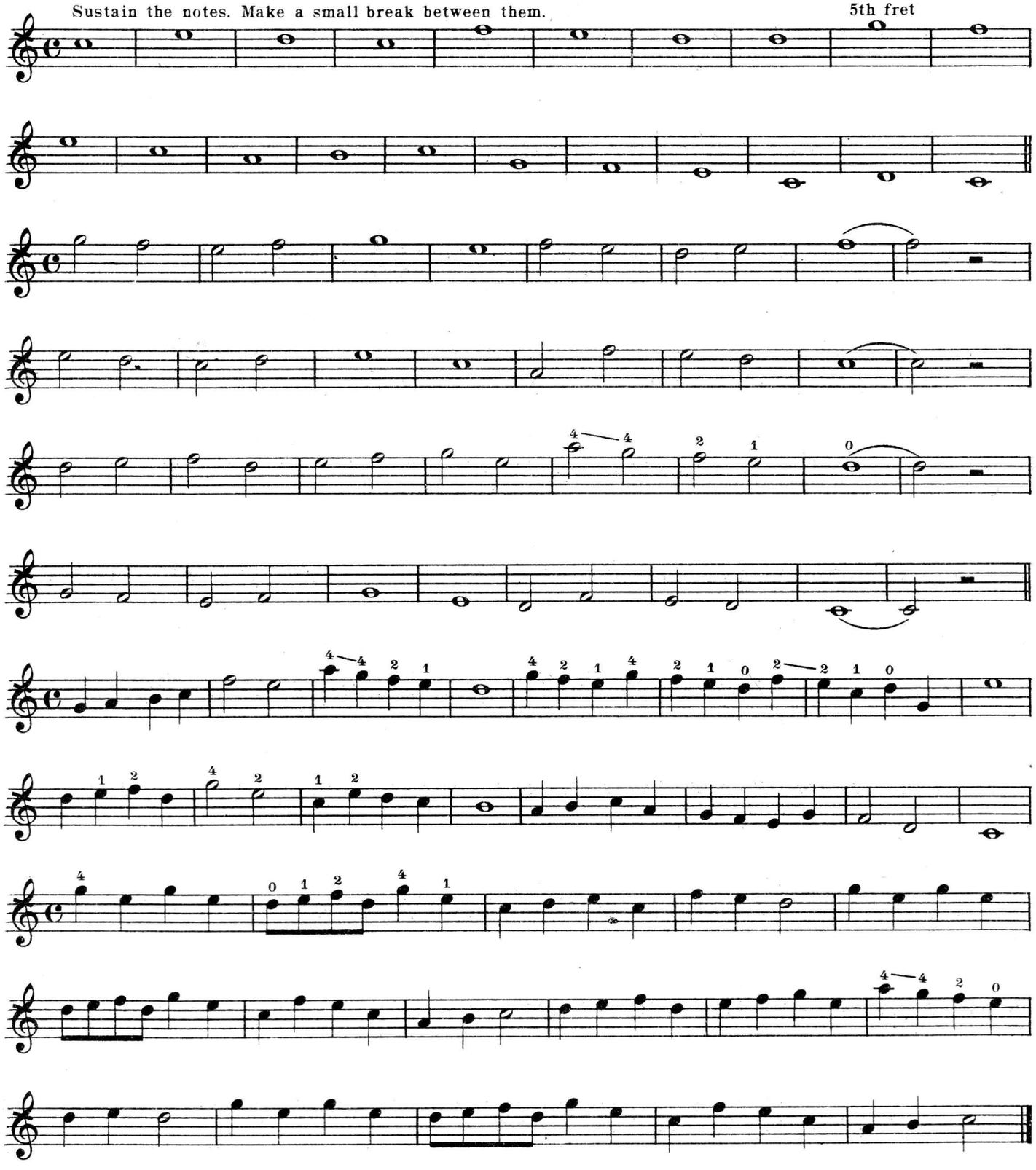
Key C

5 Bar.

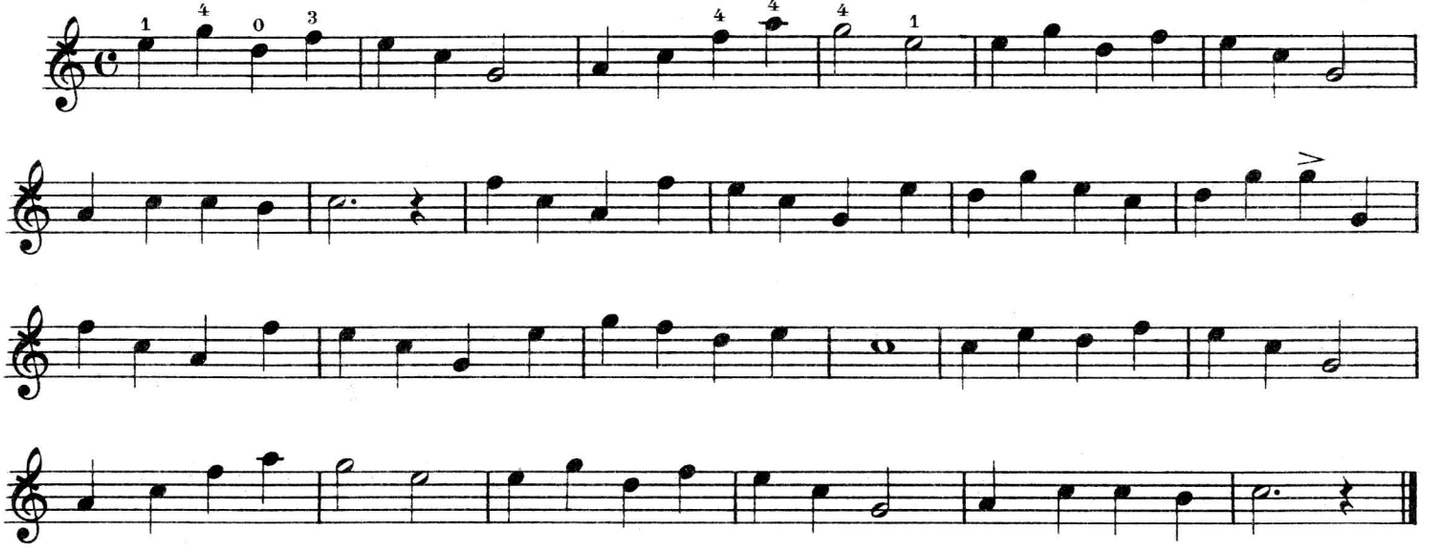
W. J. KITCHENER

Var. I

Var. II Tremolo the upper notes

PLECTRUM PLAYING

(Full directions in essentials)

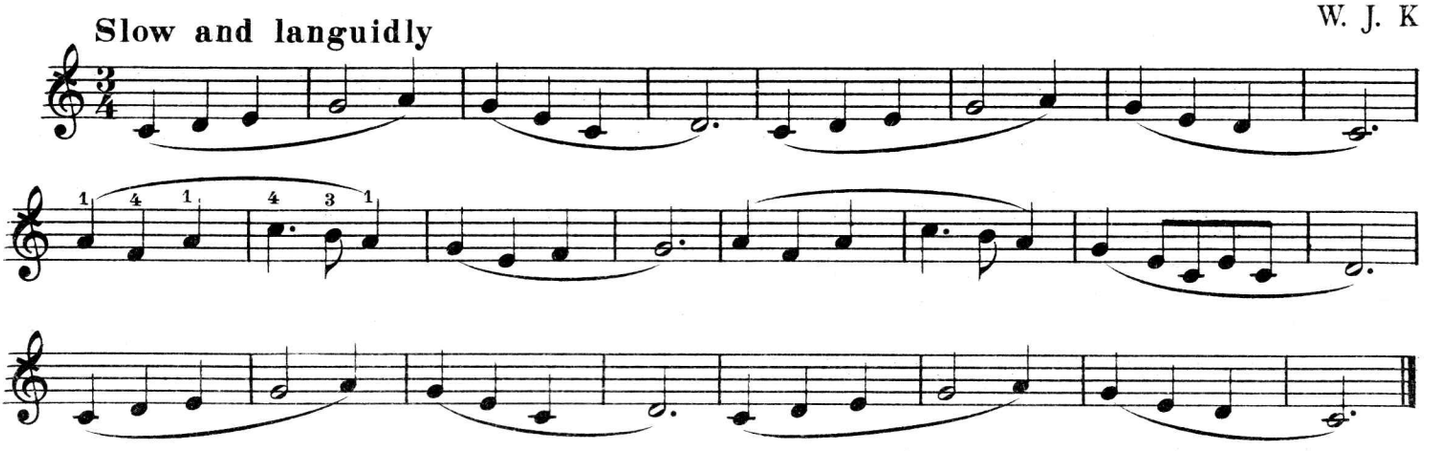
This part of the book is intended for those who have studied the finger style of playing, and now desire to use the plectrum as a further accomplishment.

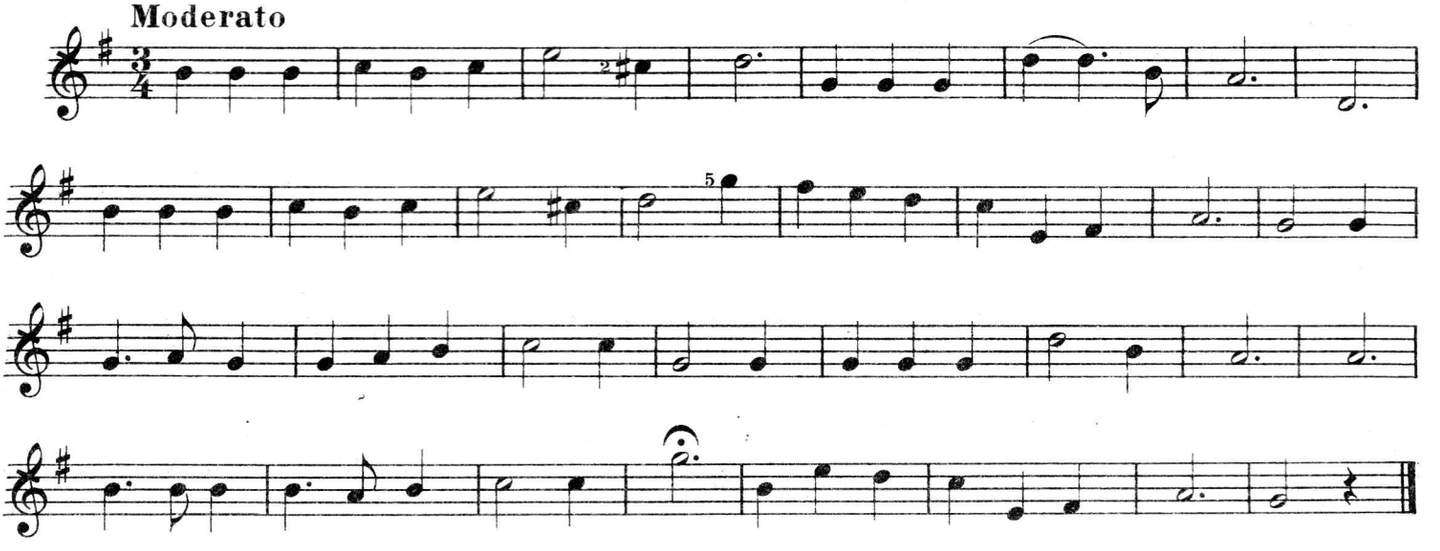
Exercise in Whole Notes

Melody

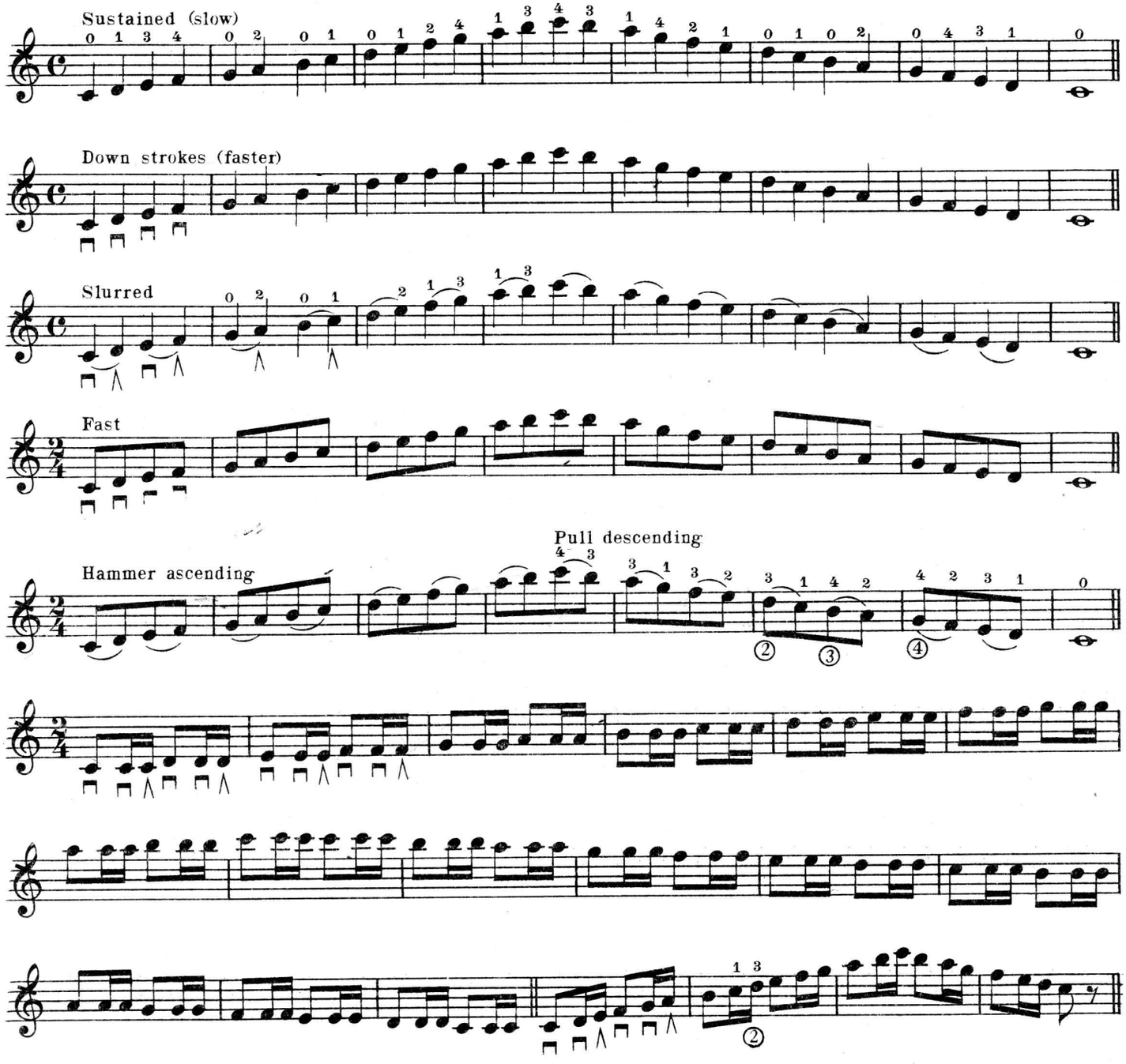
Slow

W. J. K

Ethiopian Croon

Slow and languidly

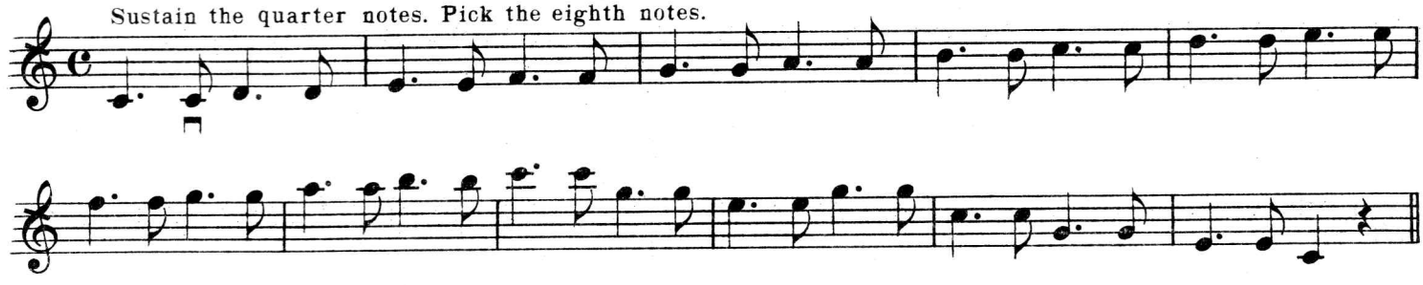
W. J. K

Over the Banister

Moderato

THE SCALE

Detached and Slurred Notes

DOTTED QUARTER AND EIGHTH NOTES

Slow

Sustain the quarter notes. Pick the eighth notes.

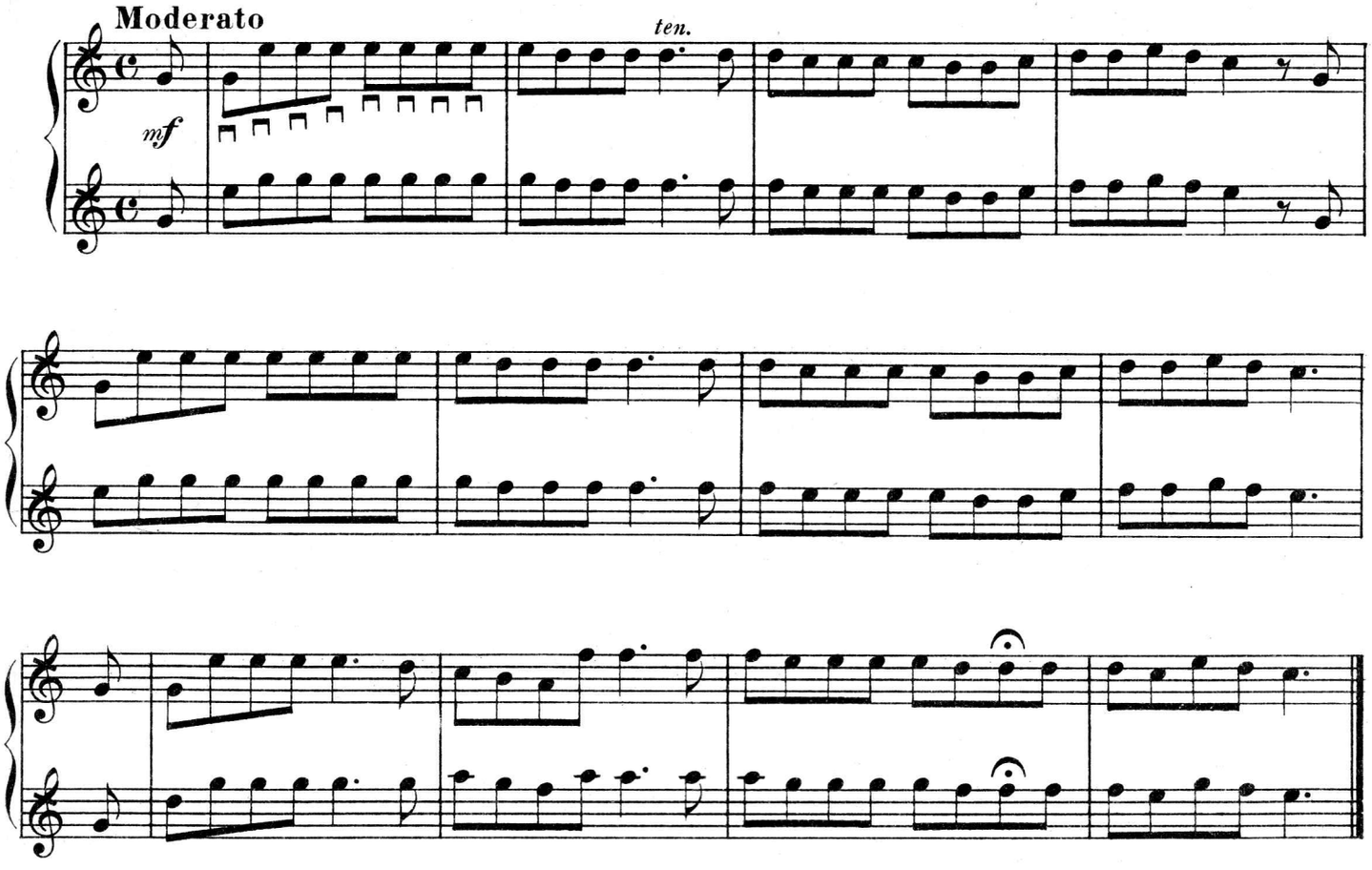


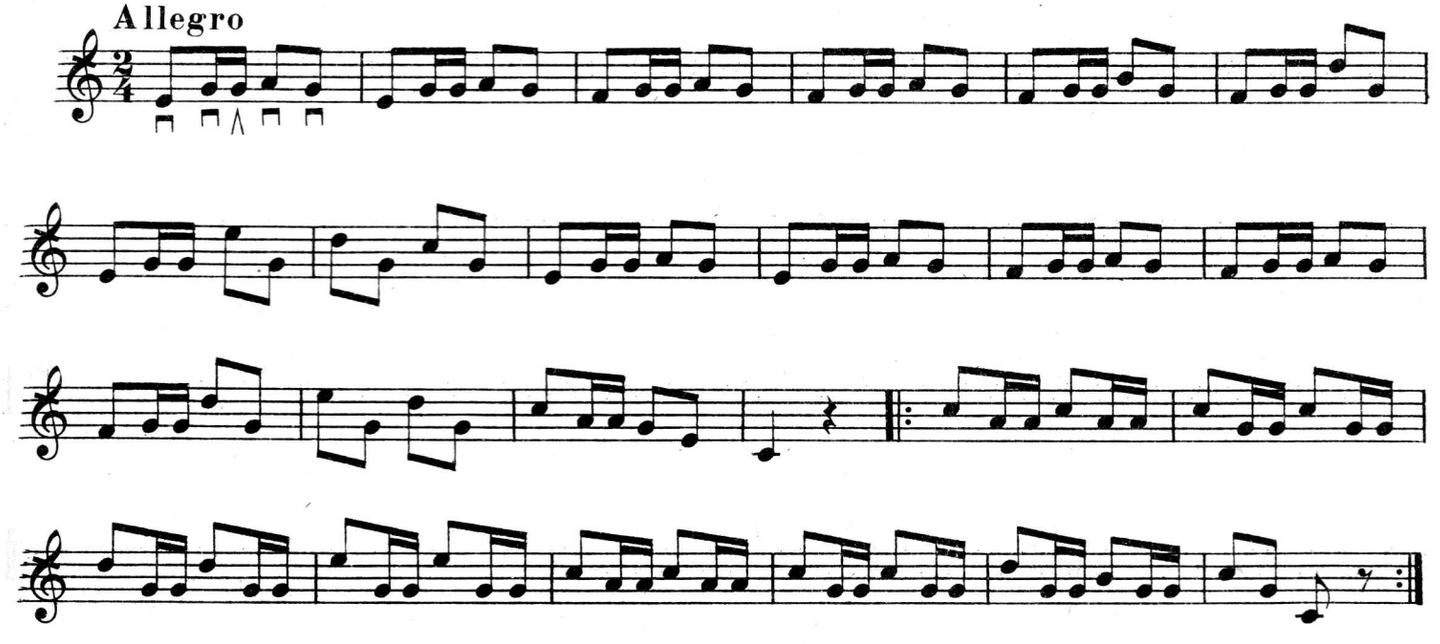
My Last Cigar

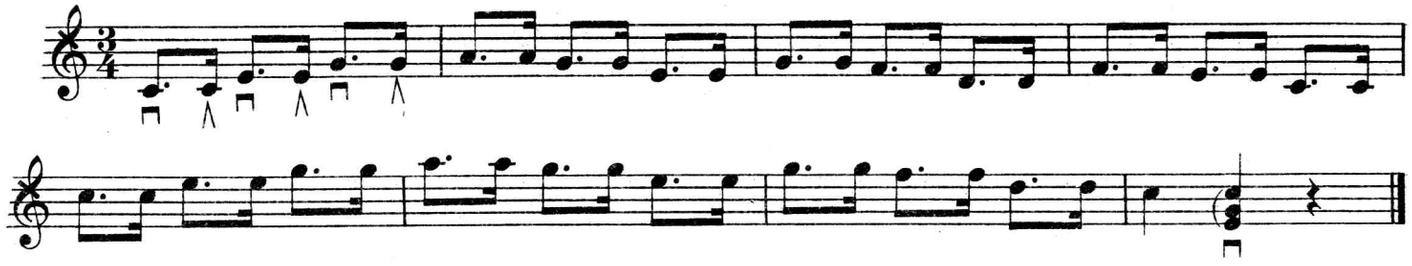
Study in Eighth Notes

(detached)

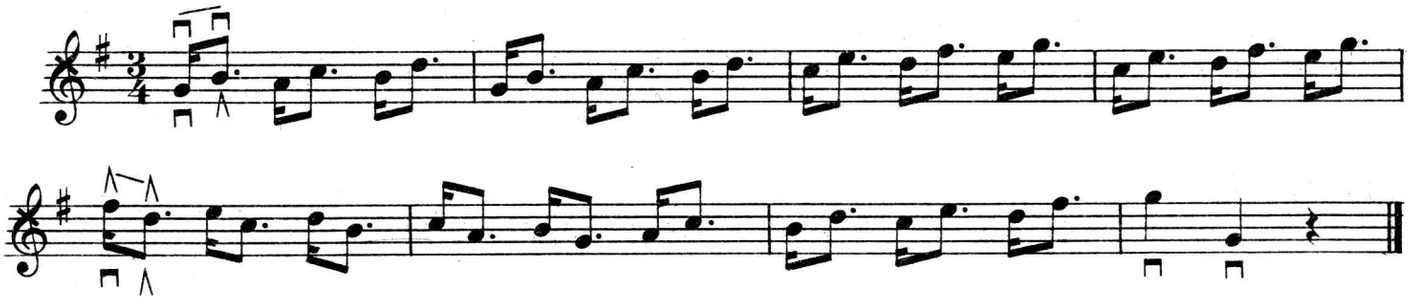
2 BANJOS

COLLEGE SONG

Etude

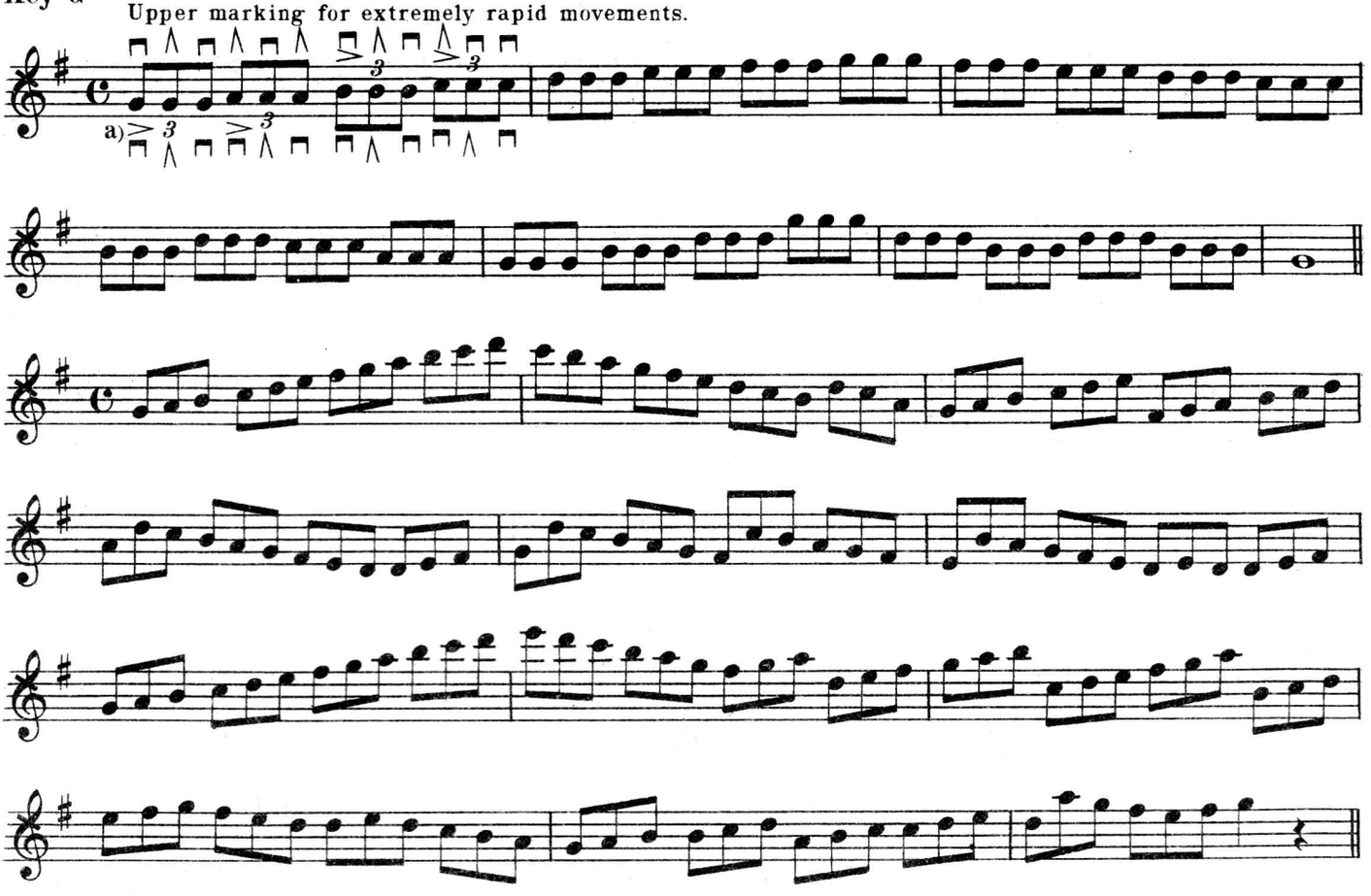
Study in Eighth and Sixteenth Notes

DOTTED EIGHTHS AND SIXTEENTHS

Key C

The "Scotch Snap"

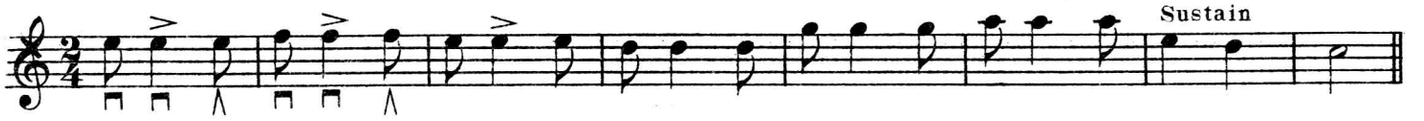
or reversal of the dotted eighths and sixteenths

Key G

TRIPLETS

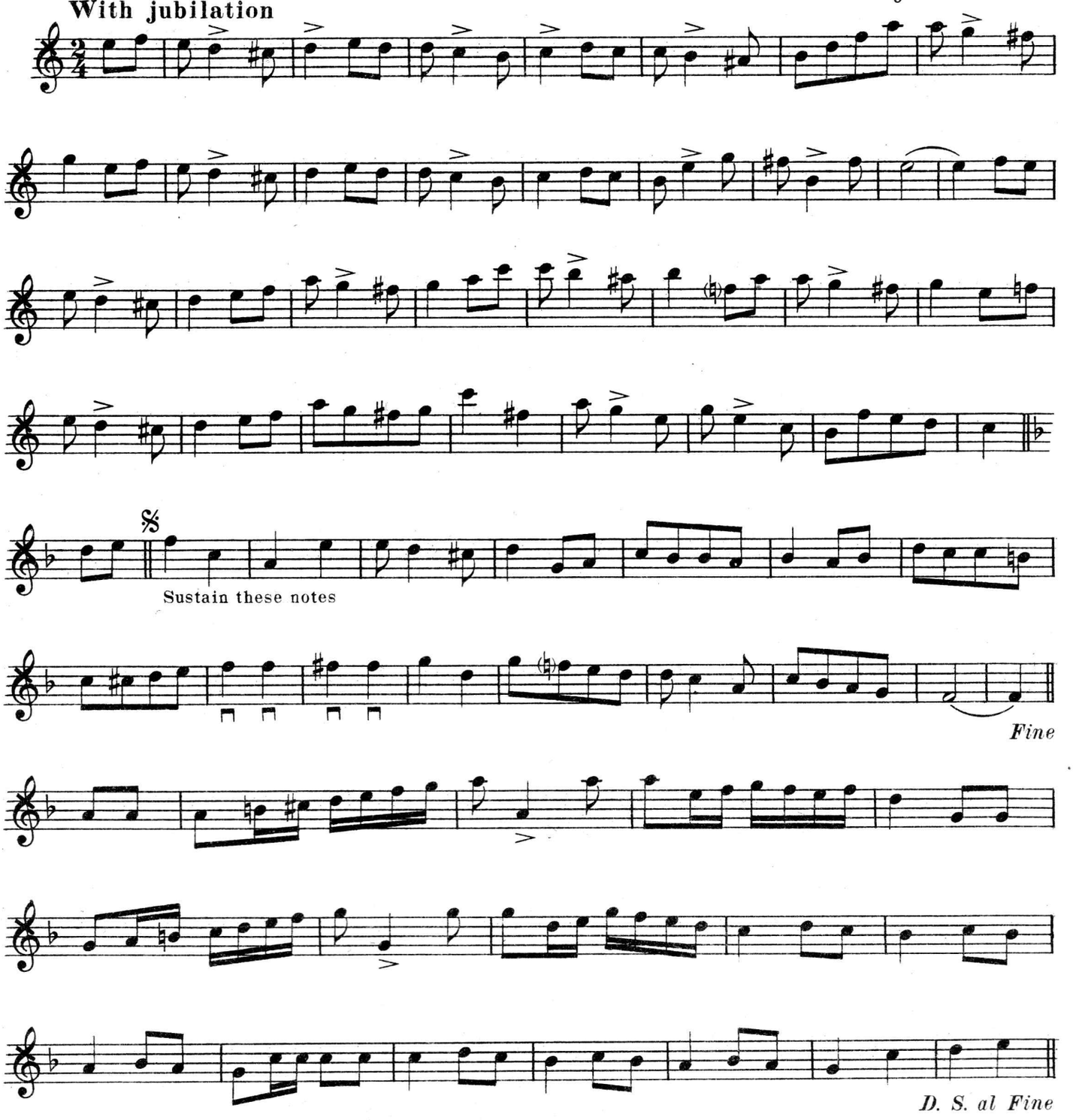
Key G

Upper marking for extremely rapid movements.

a) Accent strongly the first note of the triplet, especially with the upper marking for the plectrum.

EXAMPLE OF SYNCOPATION

(see page 33)

The Doughboy's Anniversary

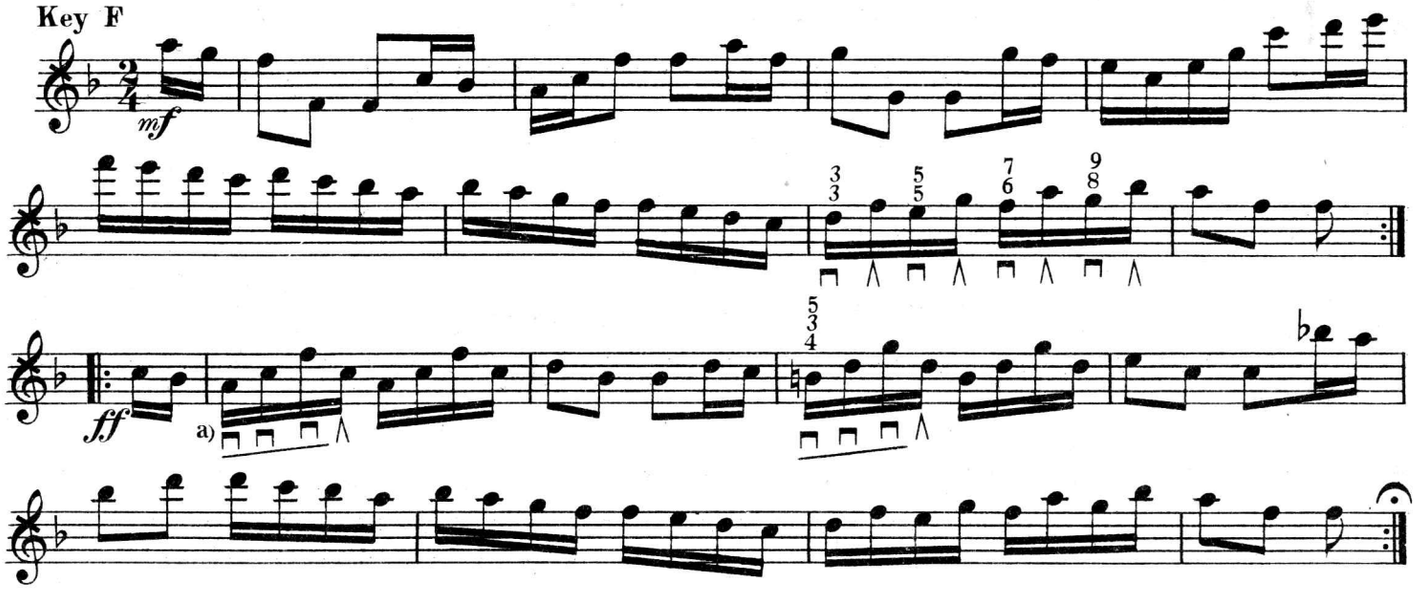
a) One Step

W. J. KITCHNER

a) When playing $\frac{2}{4}$ meter use single strokes of the plectrum for eighth and quarter notes excepting passages where the quarter notes move up and down the scale.

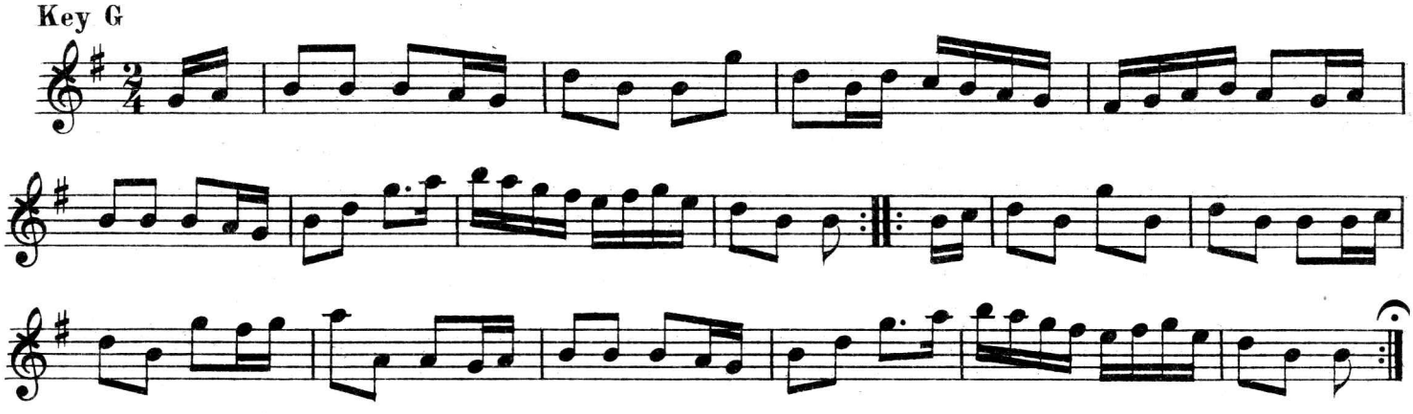
W. J. S. M. Co.

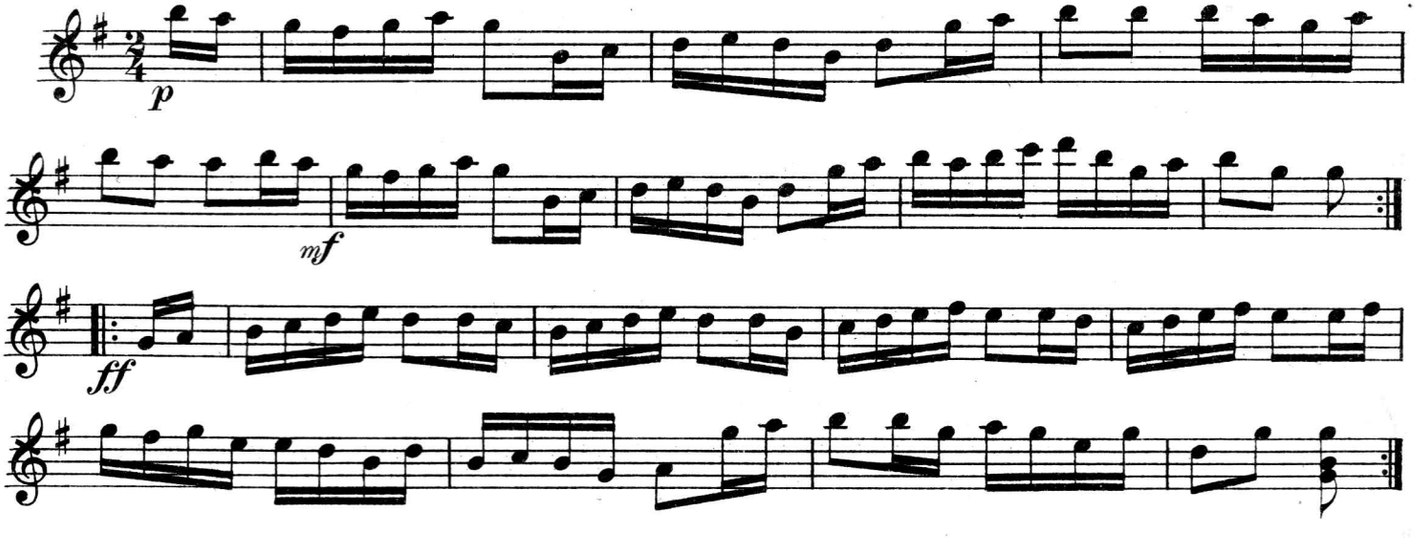
Sailor's Hornpipe

Key F



The White Cockade

Key G

Old Zip Coon

Key G

a) Slide the plectrum over the strings, playing the last note with an up stroke.

DOUBLE NOTES SUSTAINED

Key G

Fingers 1 2

TRIPLE NOTES SUSTAINED

Key G

(a)

4 B.

2 B.

ARPEGGI

Roll slowly upward with four fingers

5 B.

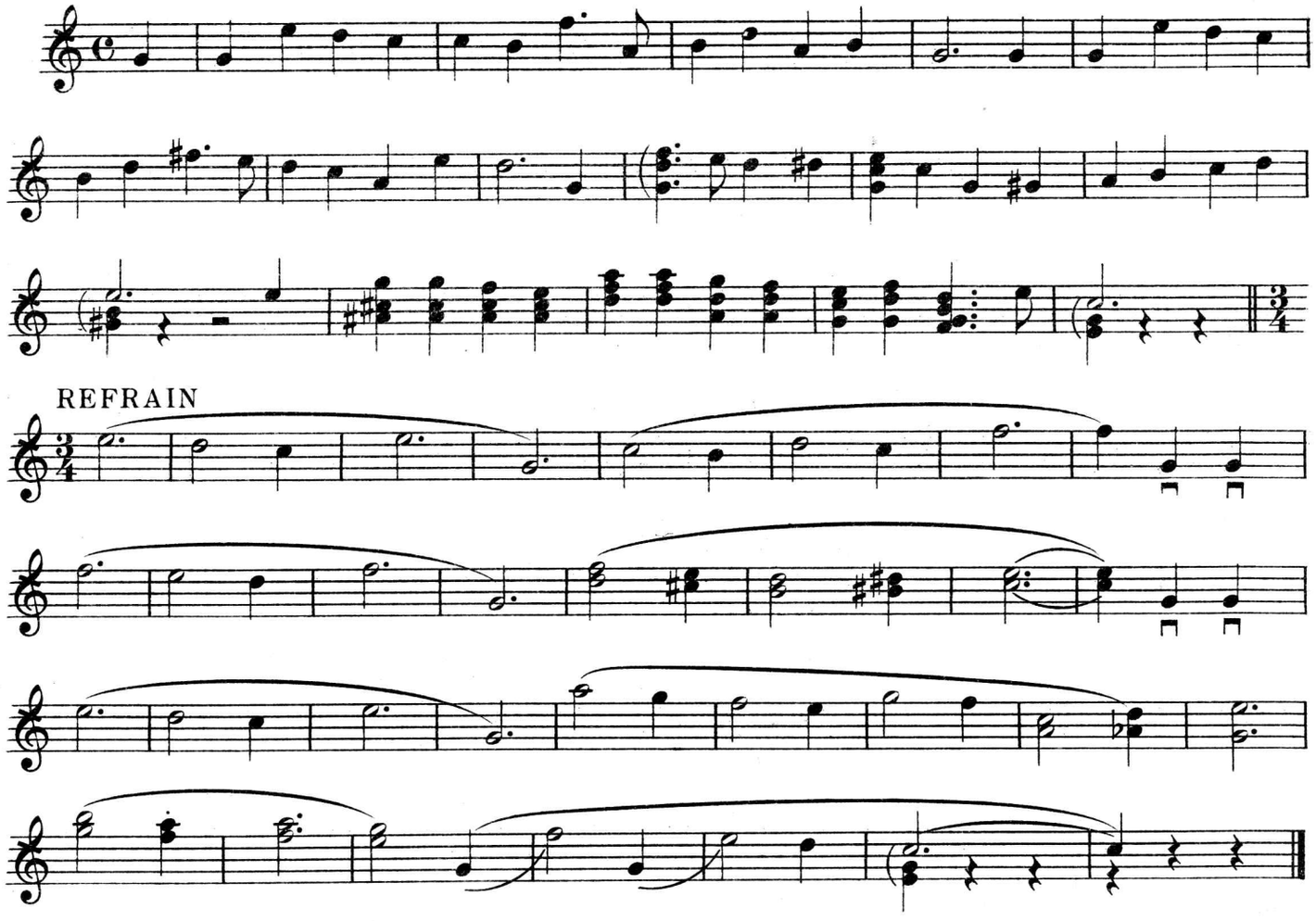
Key C

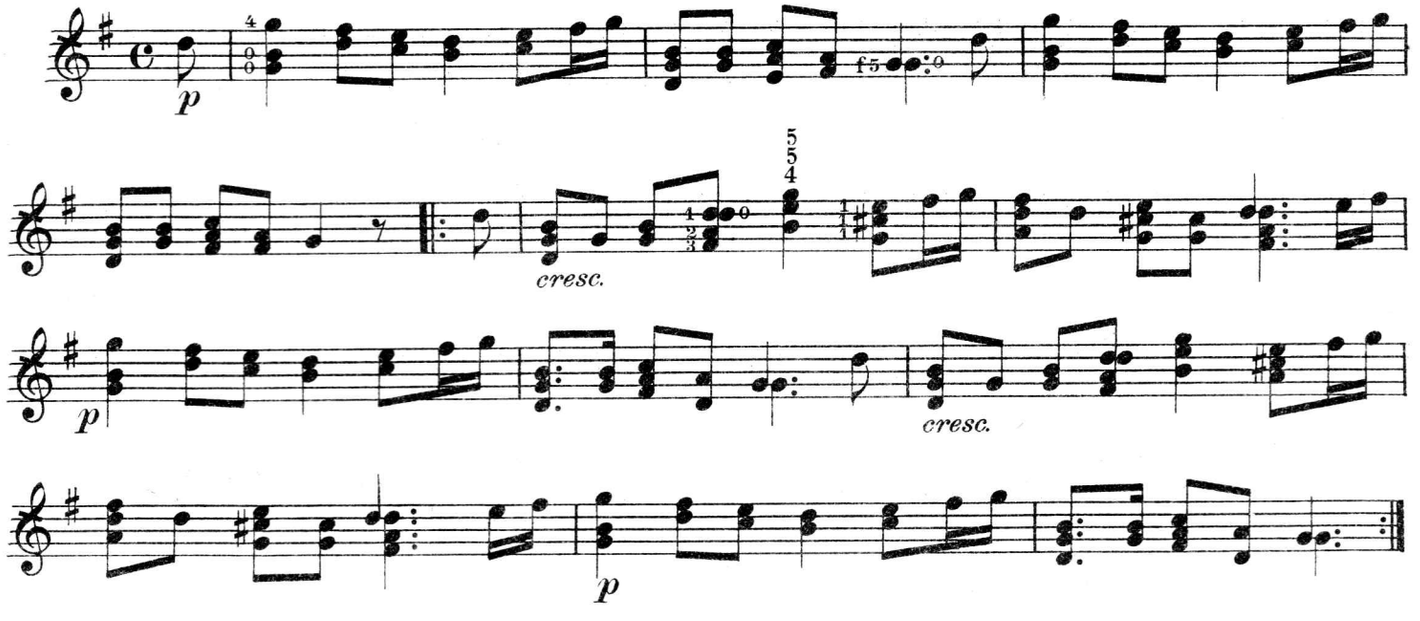
ARPEGGI WITH UPPER NOTES SUSTAINED

Key C

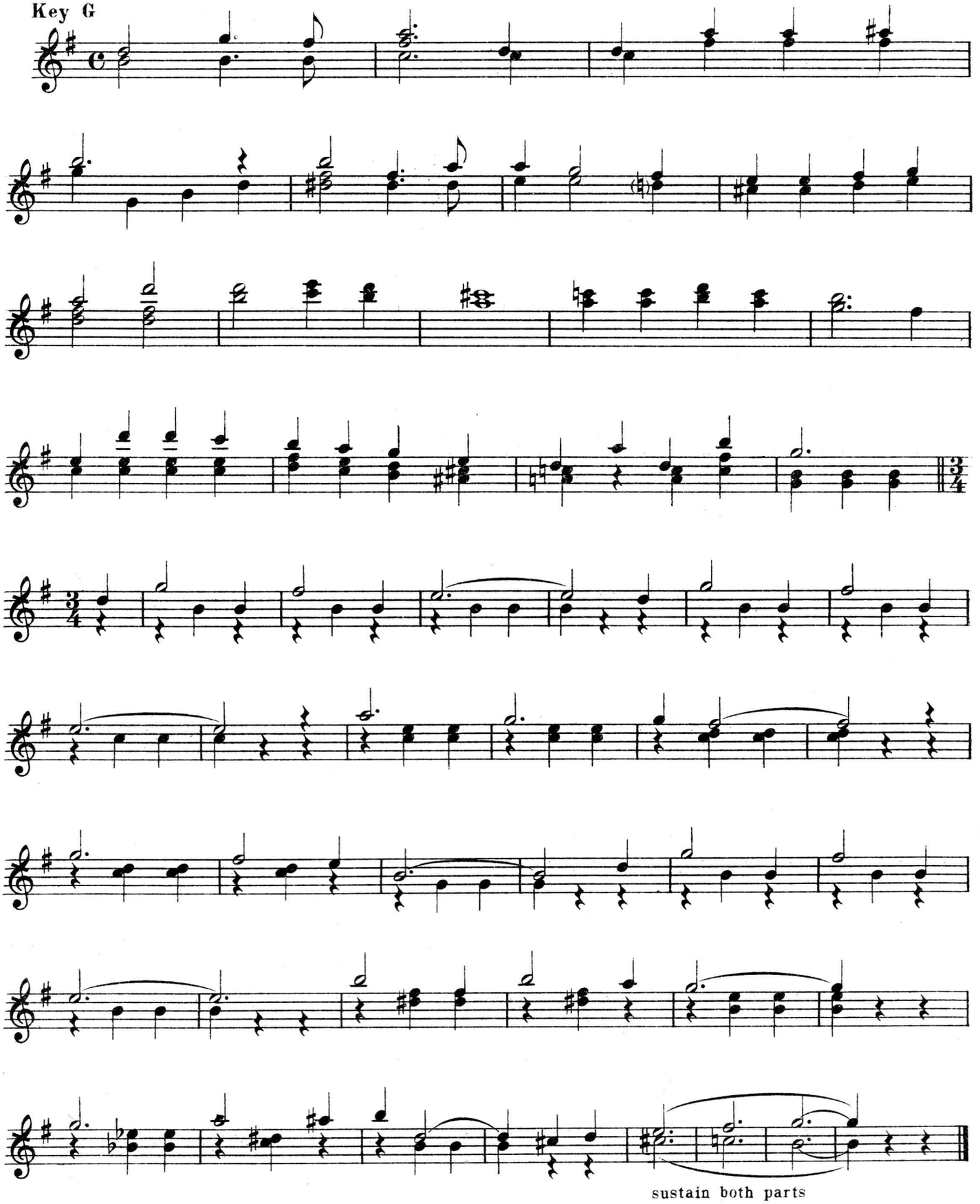
(a) The chords numbered are intended to assist the student. Chords un-numbered have previous markings

Song

W. J. K

The Blue Bells of Scotland

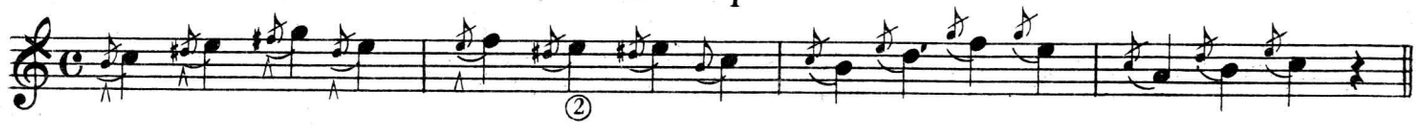
Elevated Bass

Song of the Shadows

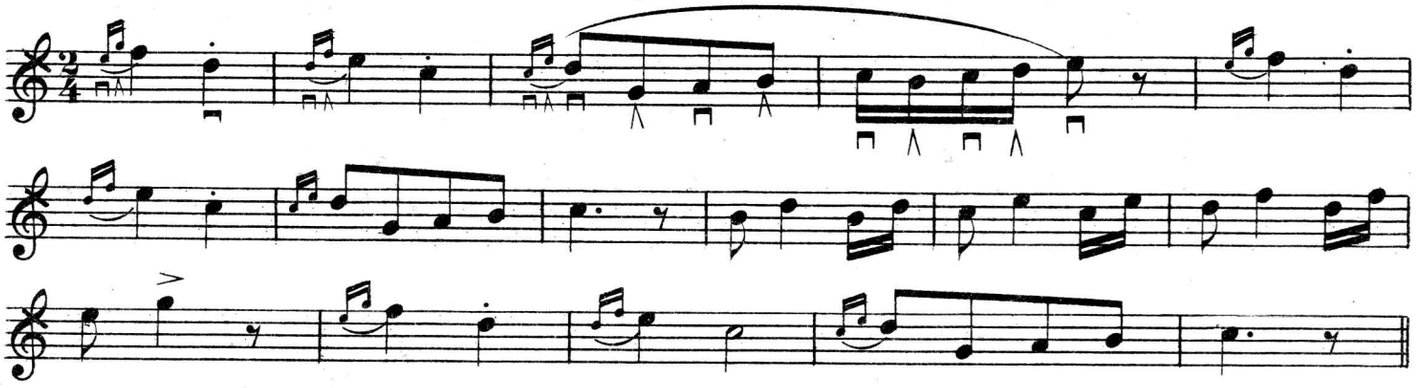
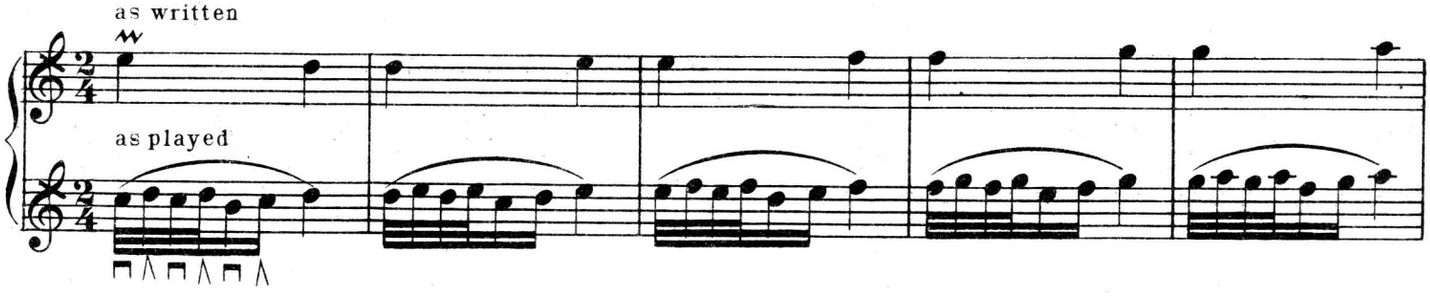
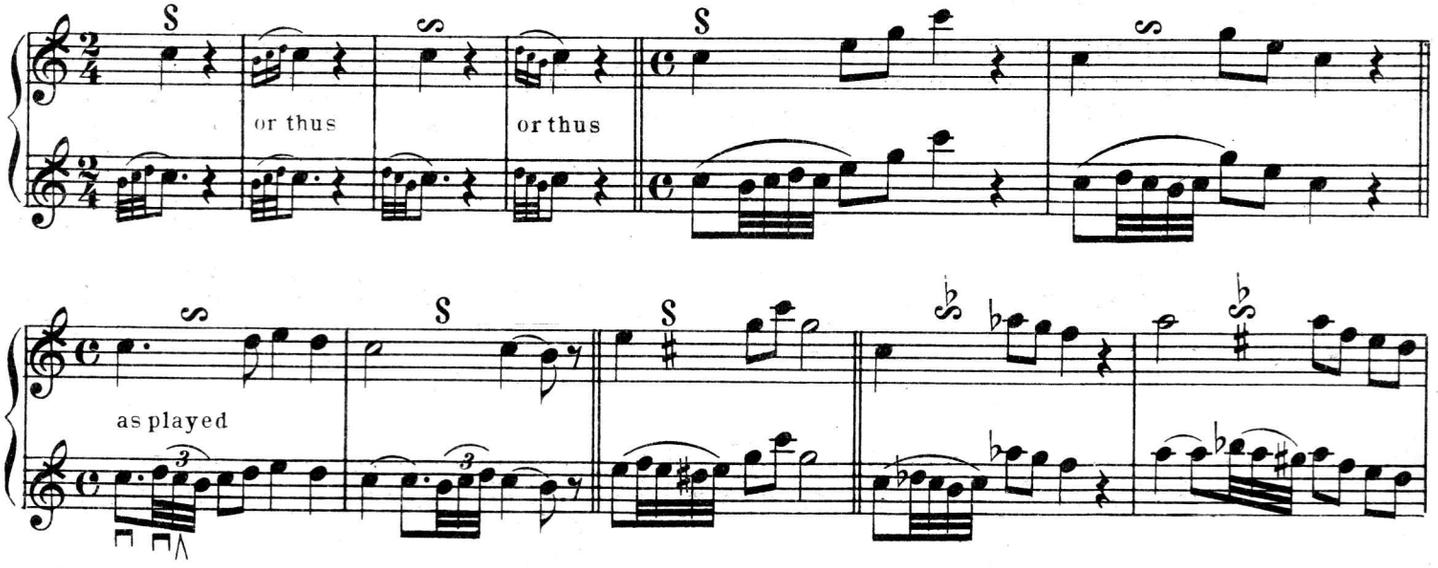
W. J. KITCHENER

Key G

THE SHORT APPOGGIATURA

The short appogiatura is obtained by taking a quick up stroke of the plectrum, following it immediately by the principal note, picked or sustained.

Example



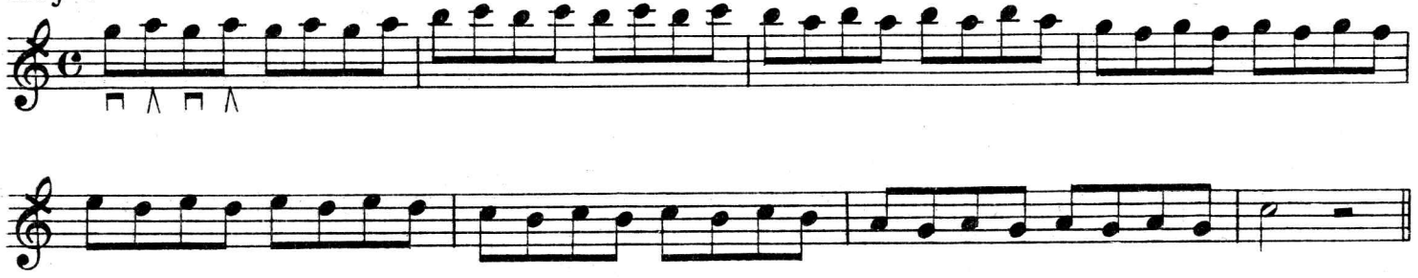
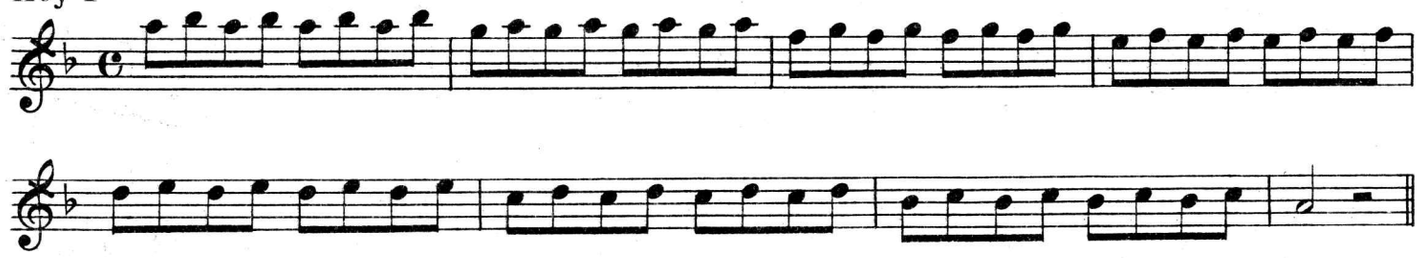
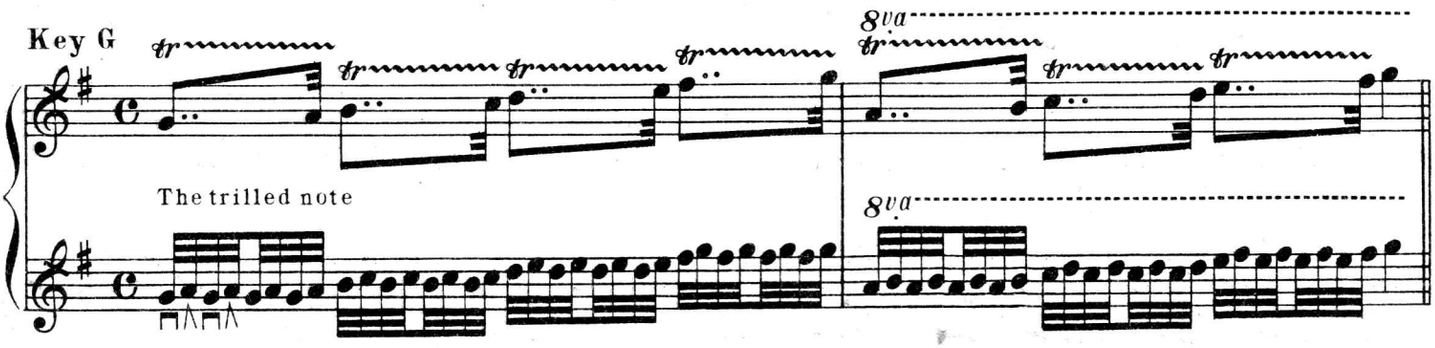
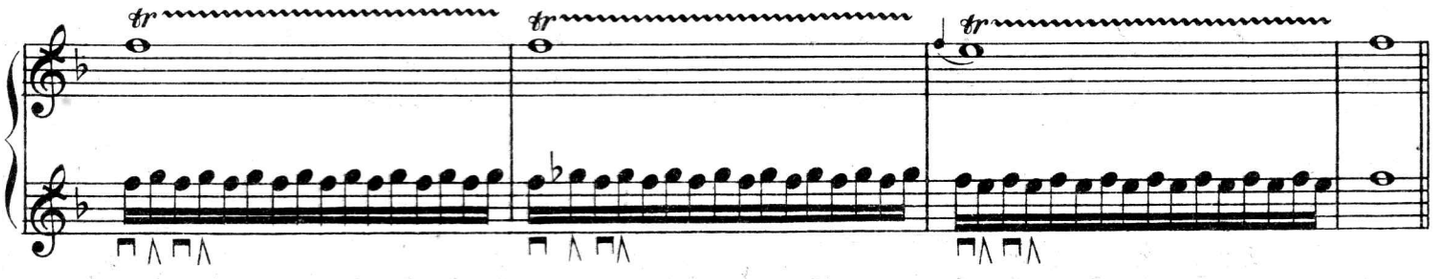
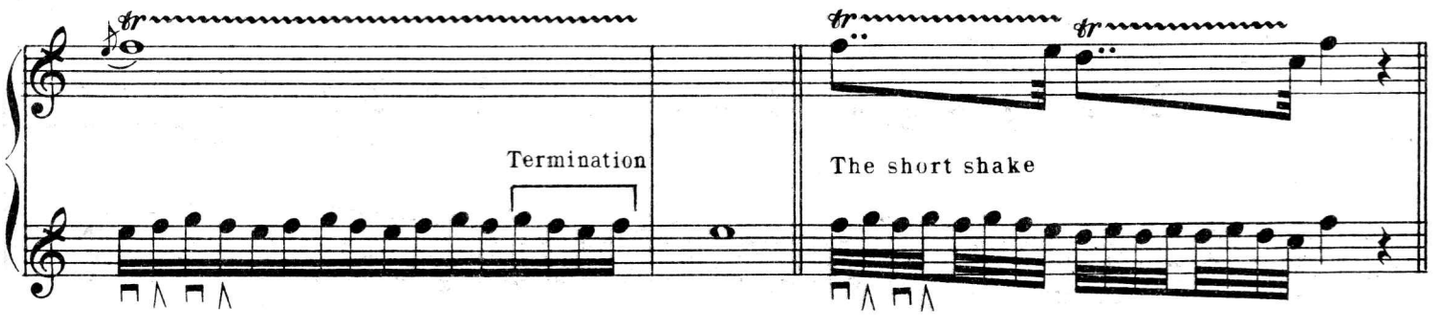
DOUBLE APPOGGIATURA
(followed by the sustained note)

(A) THE MORDENTE

(B) THE TURN

a) The practice of the Mordente develops celerity and certainty in the left hand fingering.
b) The turn in the various forms as illustrated is generally written out in small notes.
The distinctive signs are placed above for the benefit of students.

B - 1 - 21 W. J. S. M. Co.

THE SHAKE OR TRILL

The trill must be practiced slowly at first. It is exceedingly difficult on the Banjo, and should be kept in practice continually.

The exercises below present the various forms and endings of this embellishment

Key C

Key F

Key G



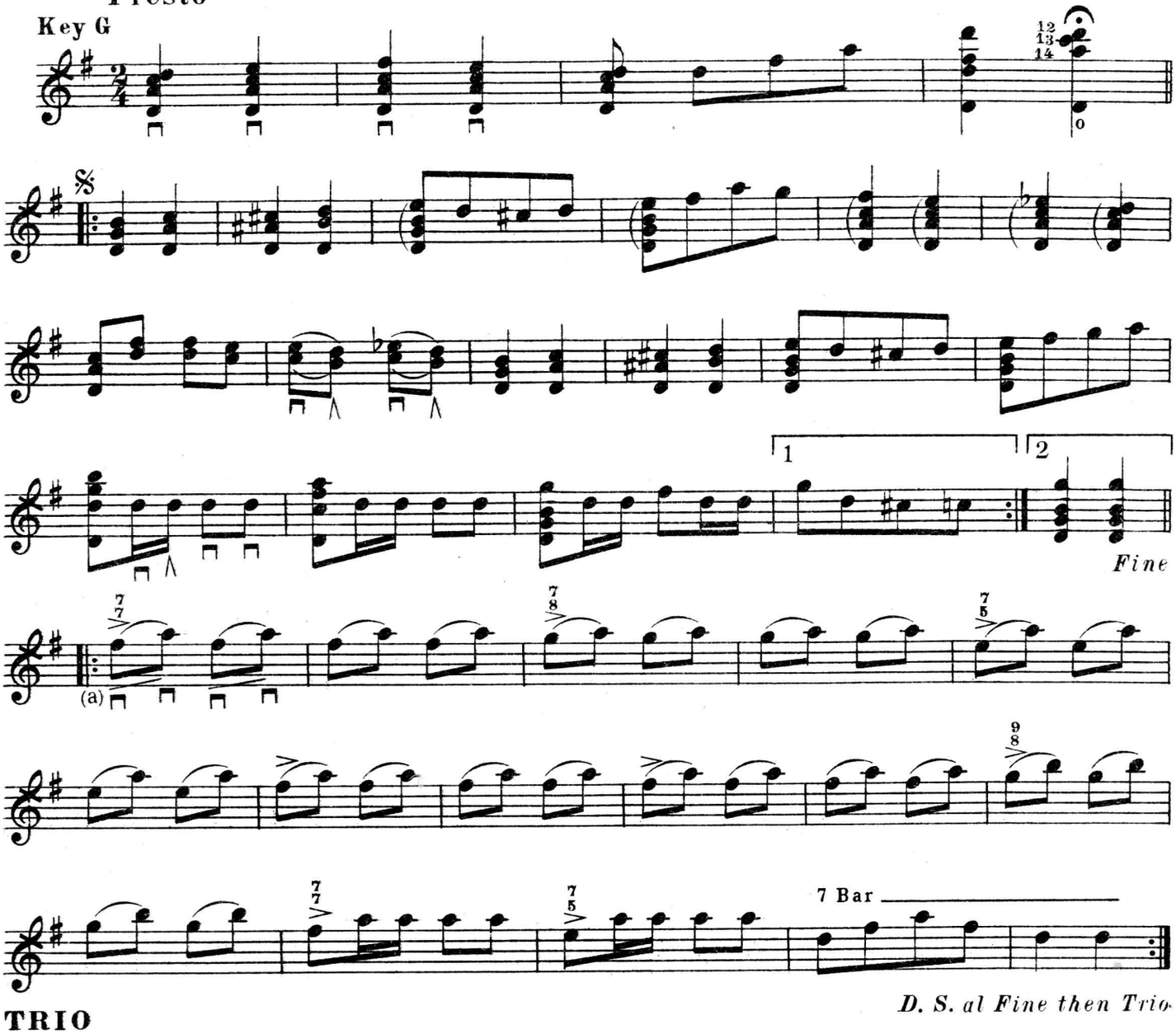
"Red Heels" Galop

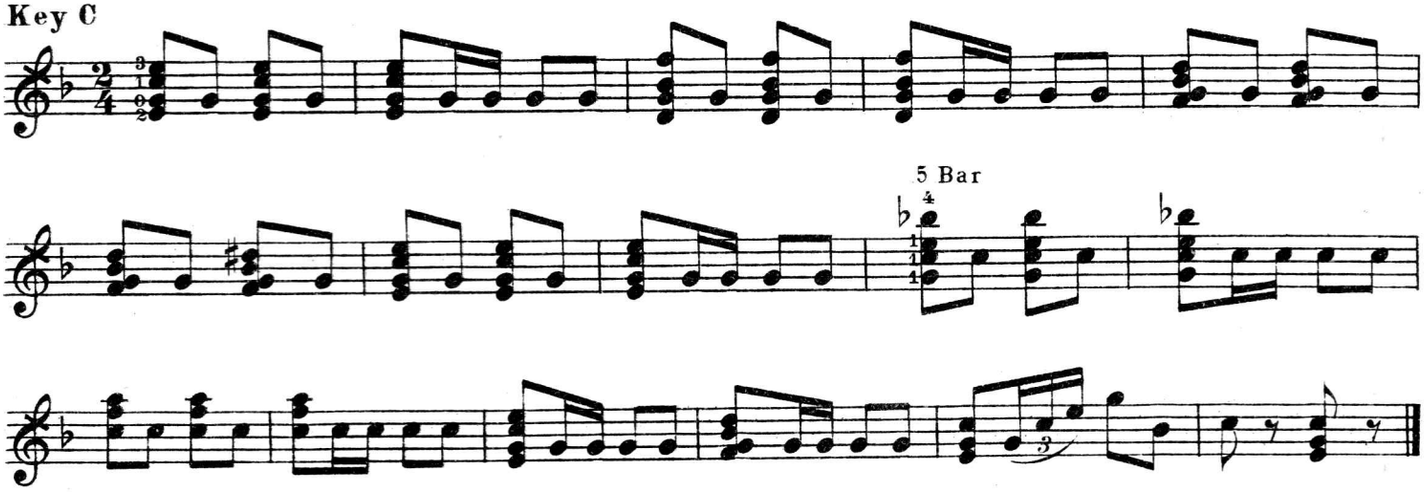
Elevated Bass

(Introducing the Coule or slide pick)

W. J. KITCHENER

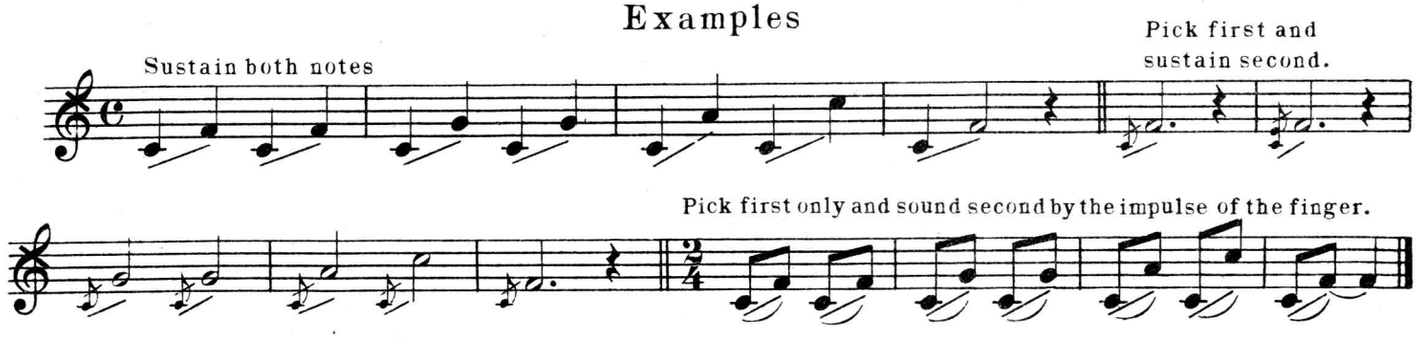
Presto

Key G

TRIO

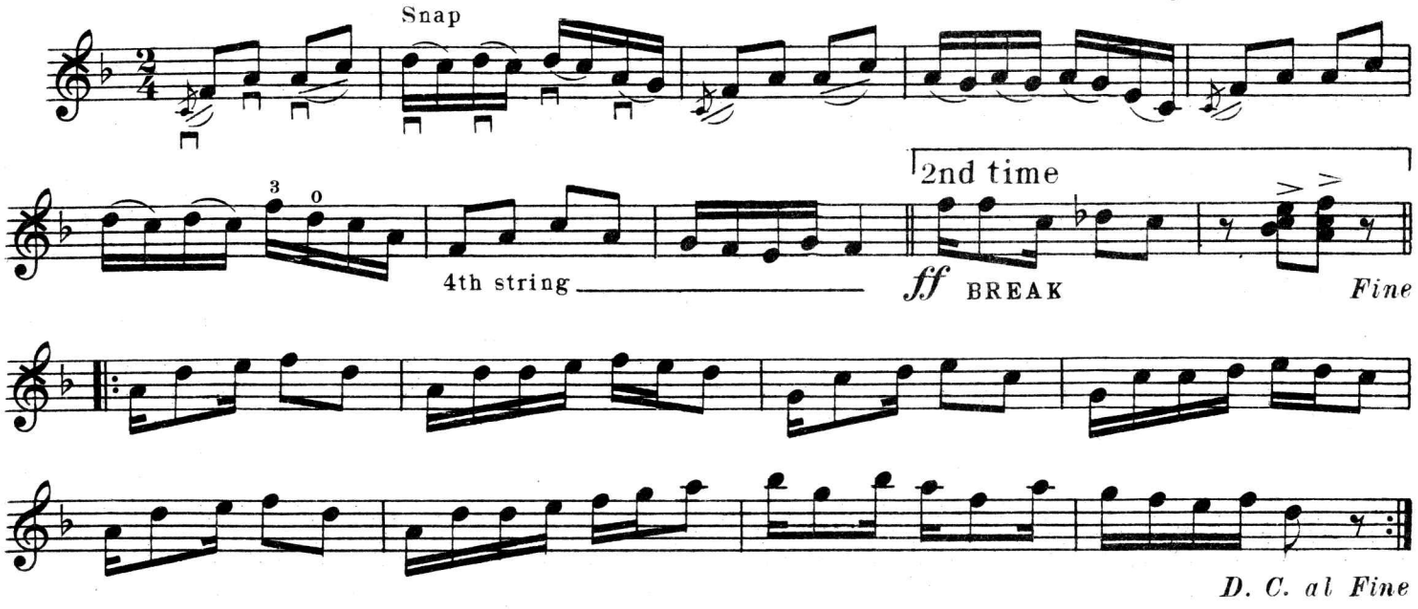
Key C

(a) The slide pick executed properly is a charming effect.

W. J. S. M. Co.

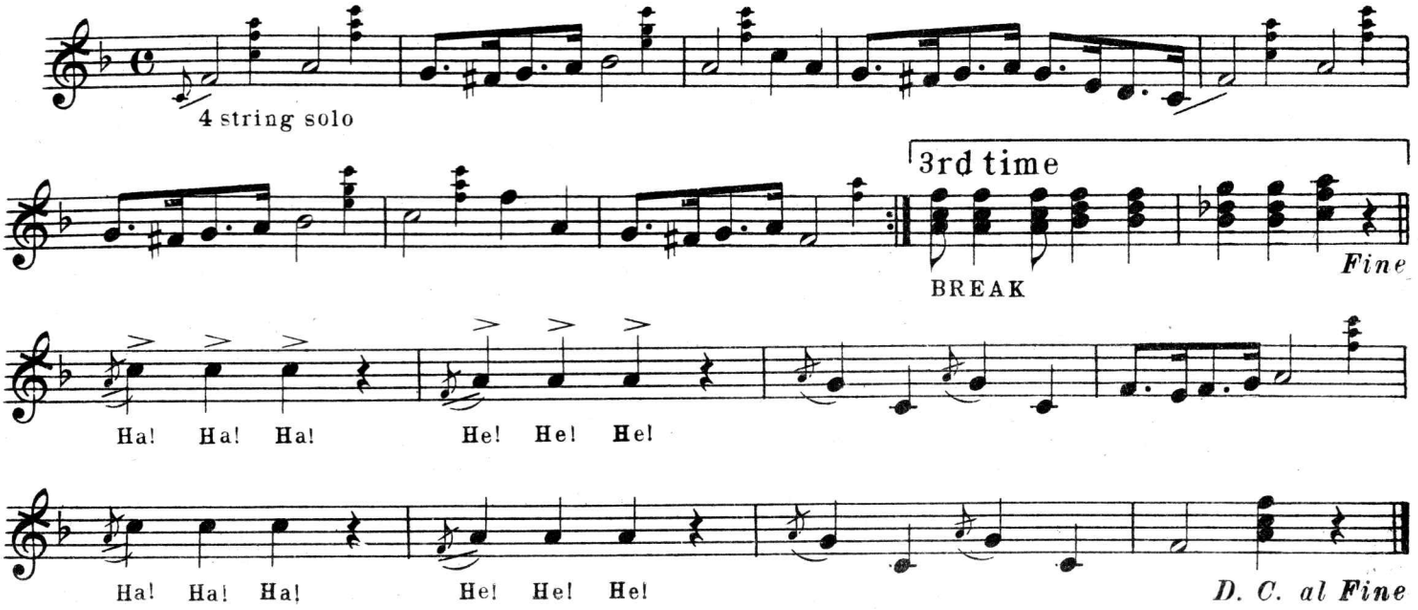
THE GLISSANDO OR PORTAMENTO SLIDE

Examples

Ole Car'lina

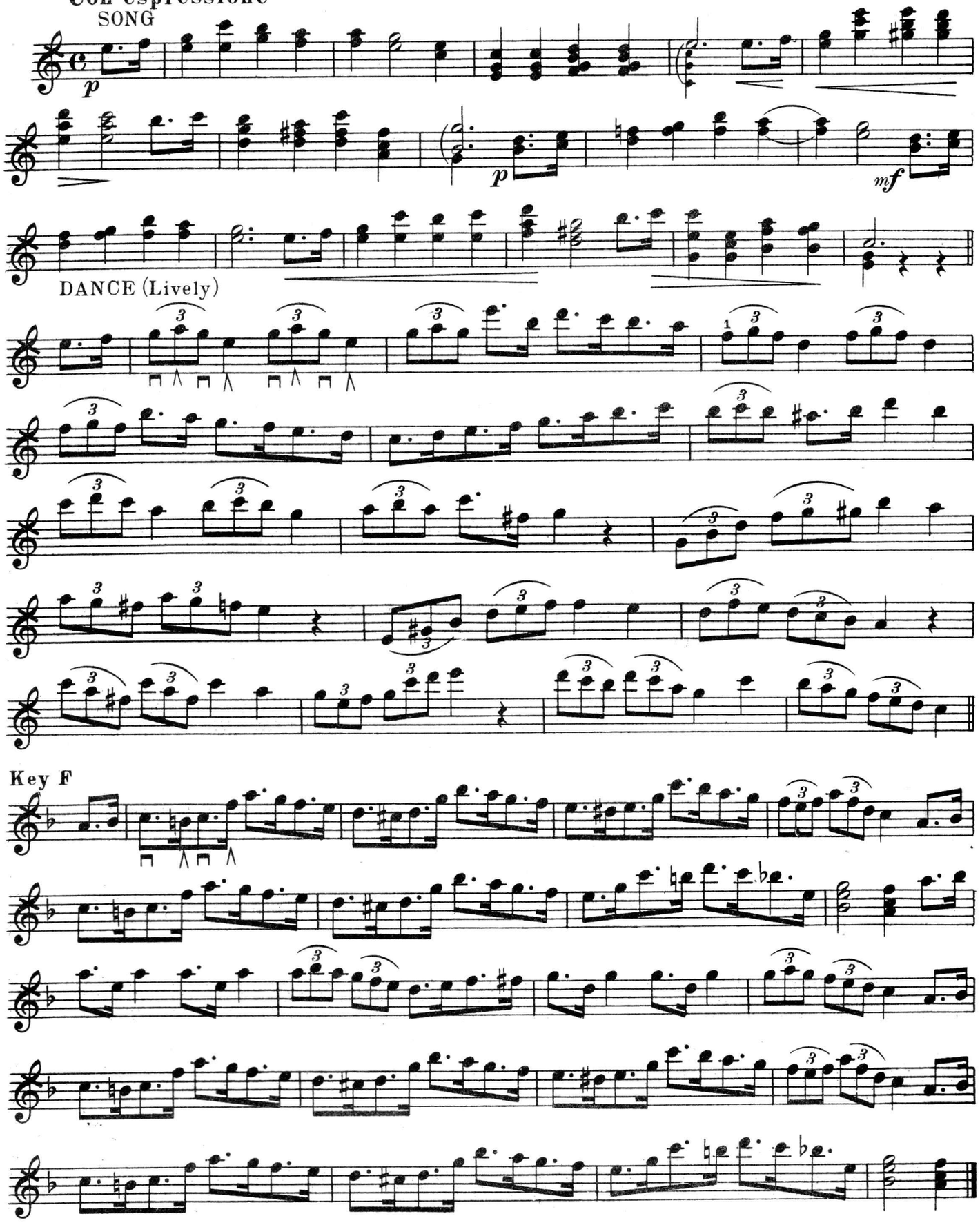
W. J. KITCHENER



Ole Uncle Eph

W. J. KITCHENER

W. J. S. M. Co.

Among the Primroses

W. J. KITCHENER

W. J. S. M. Co.

Pizzicati

Elevated Bass

DELIBES

Allegretto ben Moderato

Key G

a tempo

rit.

accel.

f *p*

a tempo

f *rall.*

p *a tempo*

accel.

Key C *sostenuto*

mf

Tempo I

mf

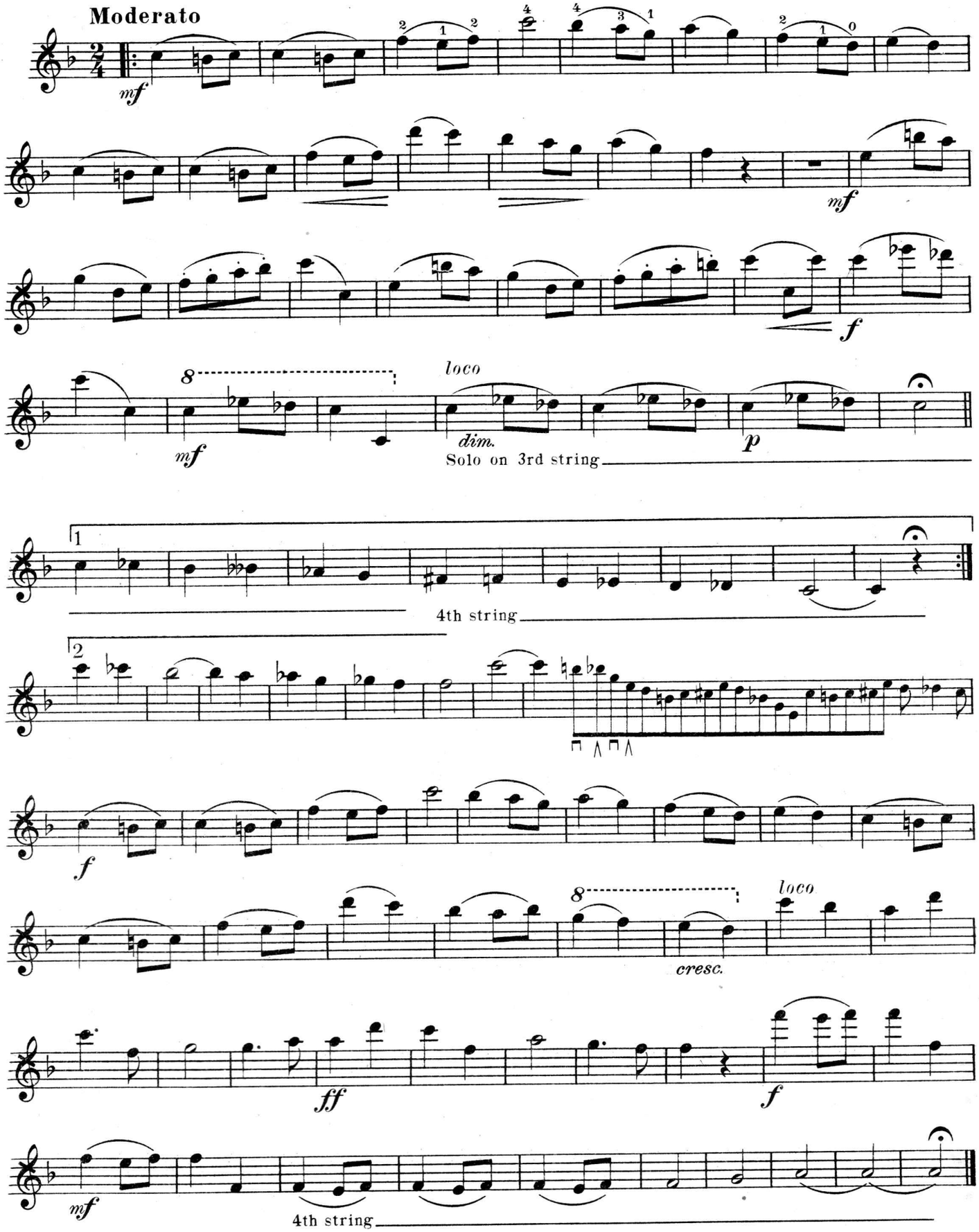
cres. e anima

ff

ff

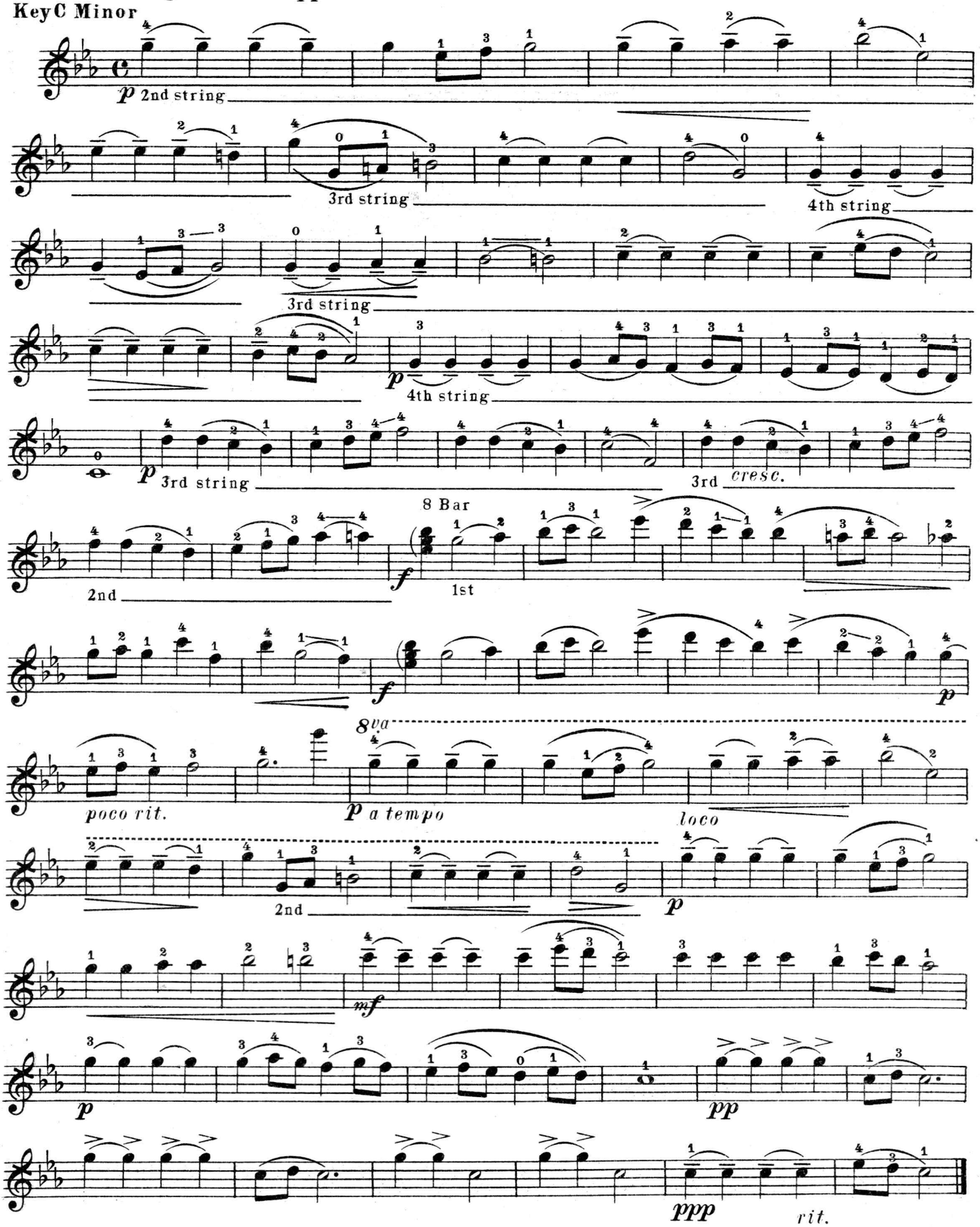
W. J. S. M. Co.

Melody in F

RUBINSTEIN

Chanson Triste

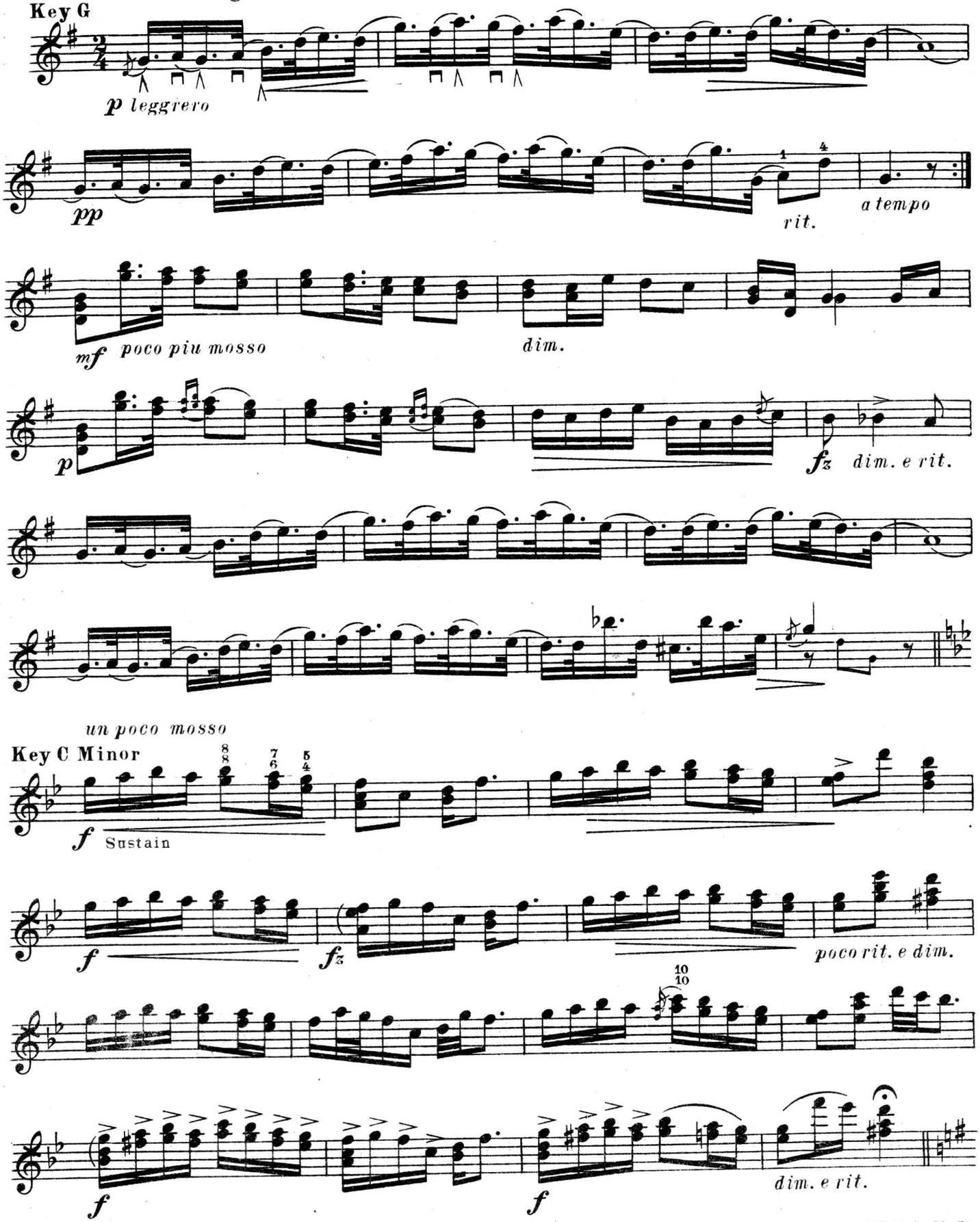
Allegro non troppo

P. TSCHAIKOWSKY

Key C Minor

Humoreske

DVORAK

Poco lento grazioso

Key G

W. J. S. M. Co.

Key G

pp

ppp *rit.*

a tempo *cresc.* *dim.*

12 Har.

pp *dim.* *rit.* *p* *dim.* *pp*

Élégie

Lento MASSENET

C Minor

pp *f* *pp*

f

un poco animato

Tempo I

molto rit.

f *pp* *molto espress.*

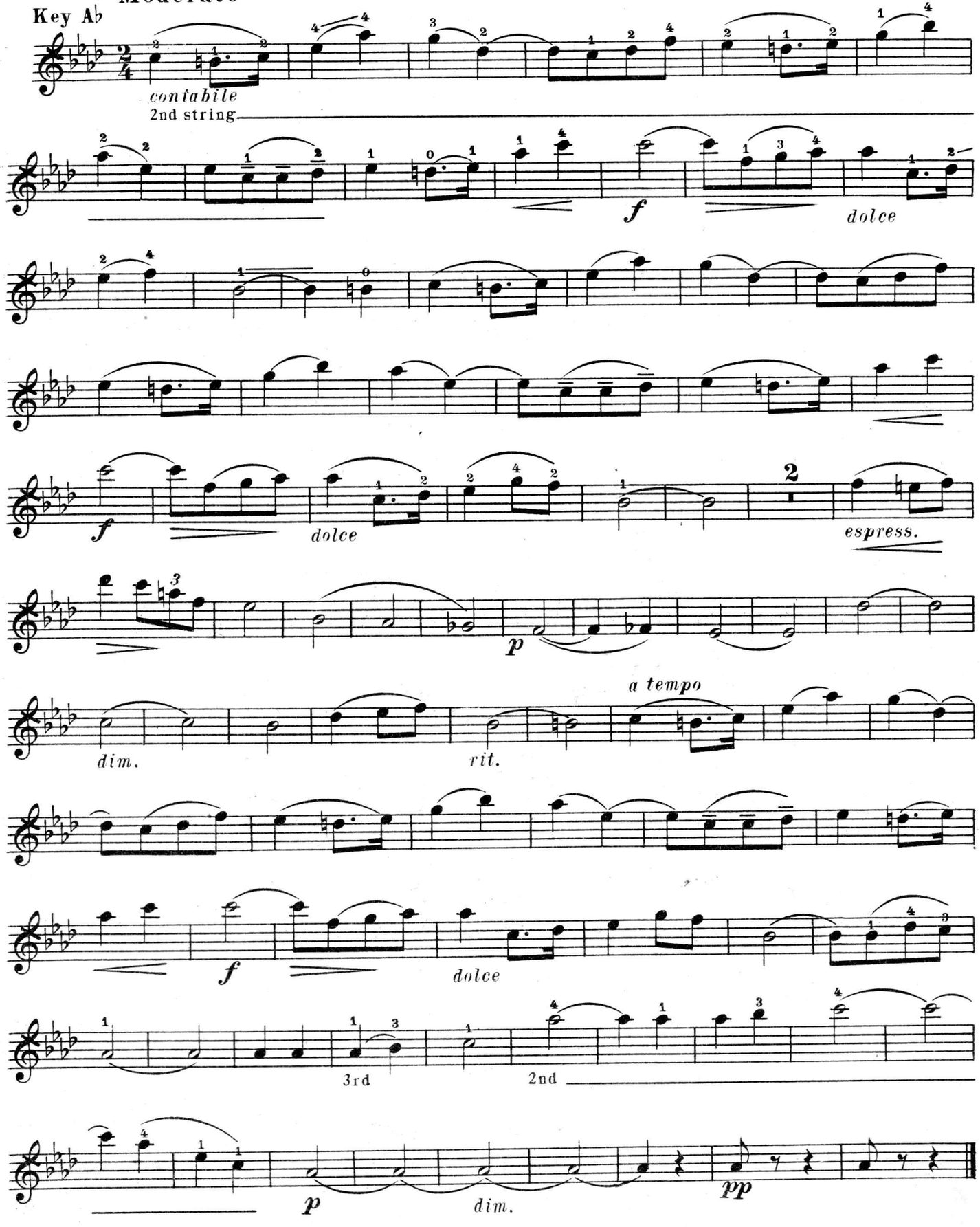
8va

fp *allarg.* *ppp*

Mélodie

MOSZKOWSKI
Op 18 Nº 1

Moderato

Key A♭

W. J. S. M. Co.

Berceuse from "Jocelyn"

GODARD

Key A Minor

p

rall. *pp* *dim.* *p*

cres. *f* *pp*

Andante

Key F

f *pp* *marcato*

Fine

A Minor

dim. *rall.*

mf 2nd string *a tempo* *p* *tranquillo* 3rd string *cres.*

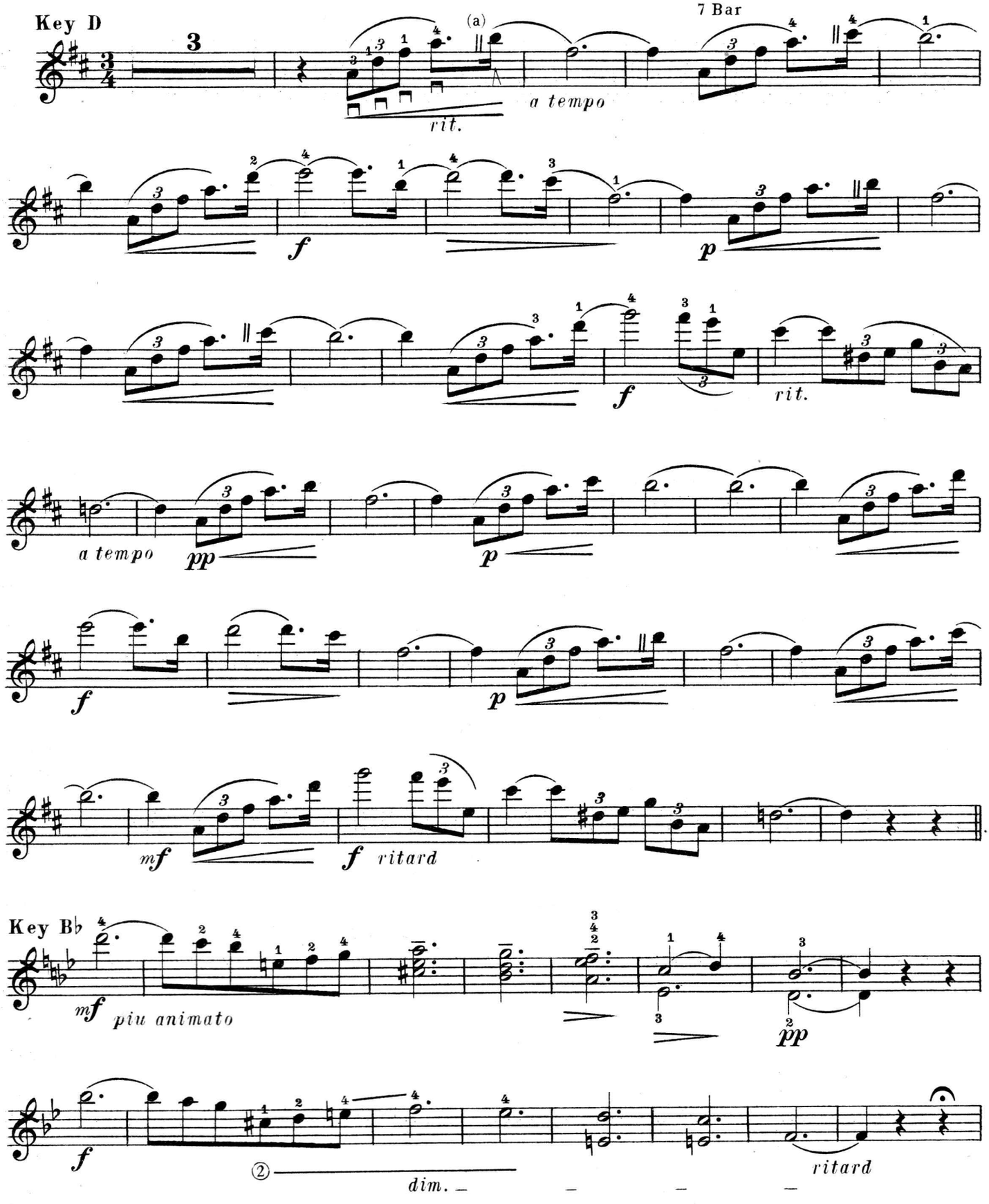
f *p* *f* *rall.*

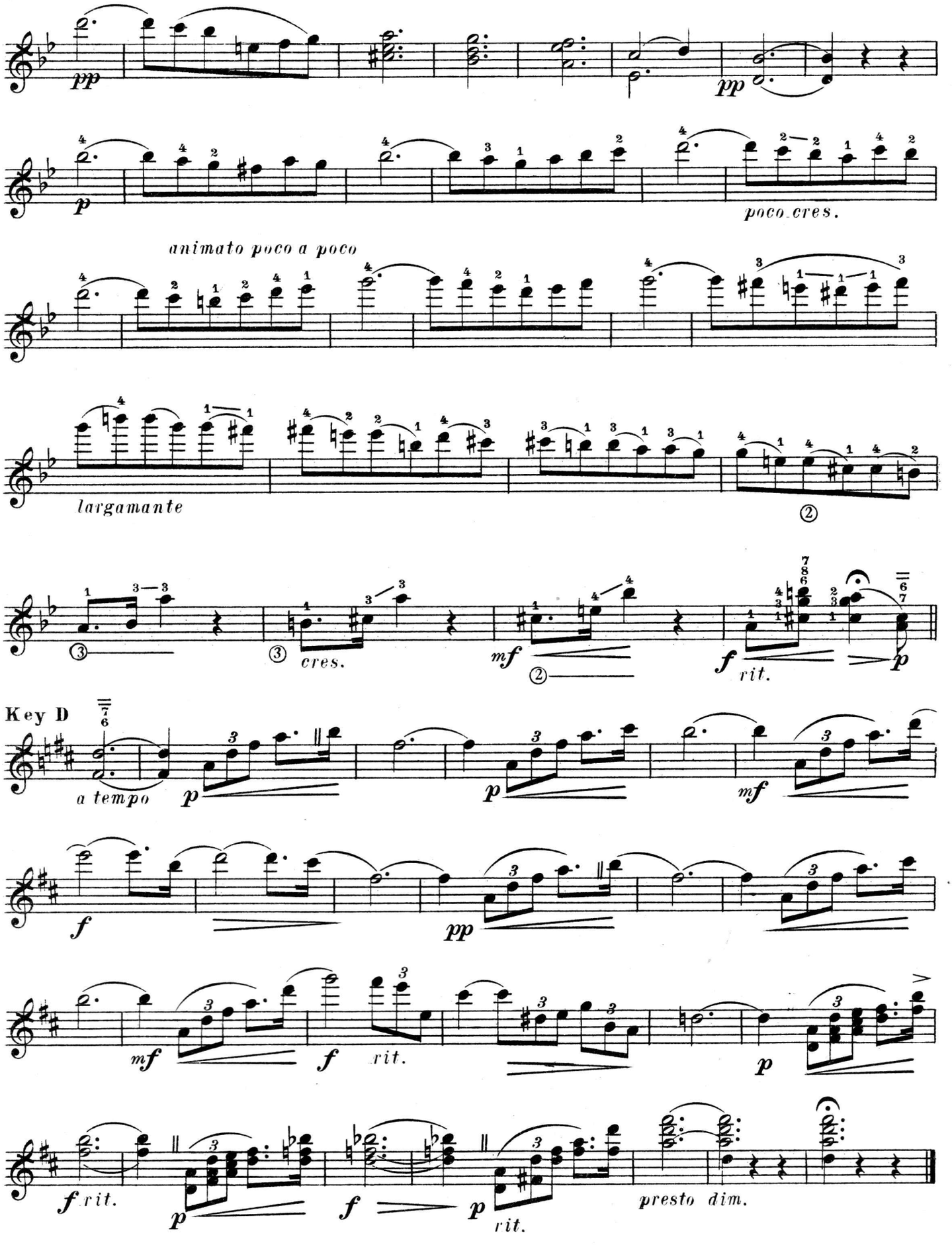
pp *ff*

D. S. al Fine

W. J. S. M. Co.

Souvenir

DRDLA

(a) // Left hand sobb with 4th finger.

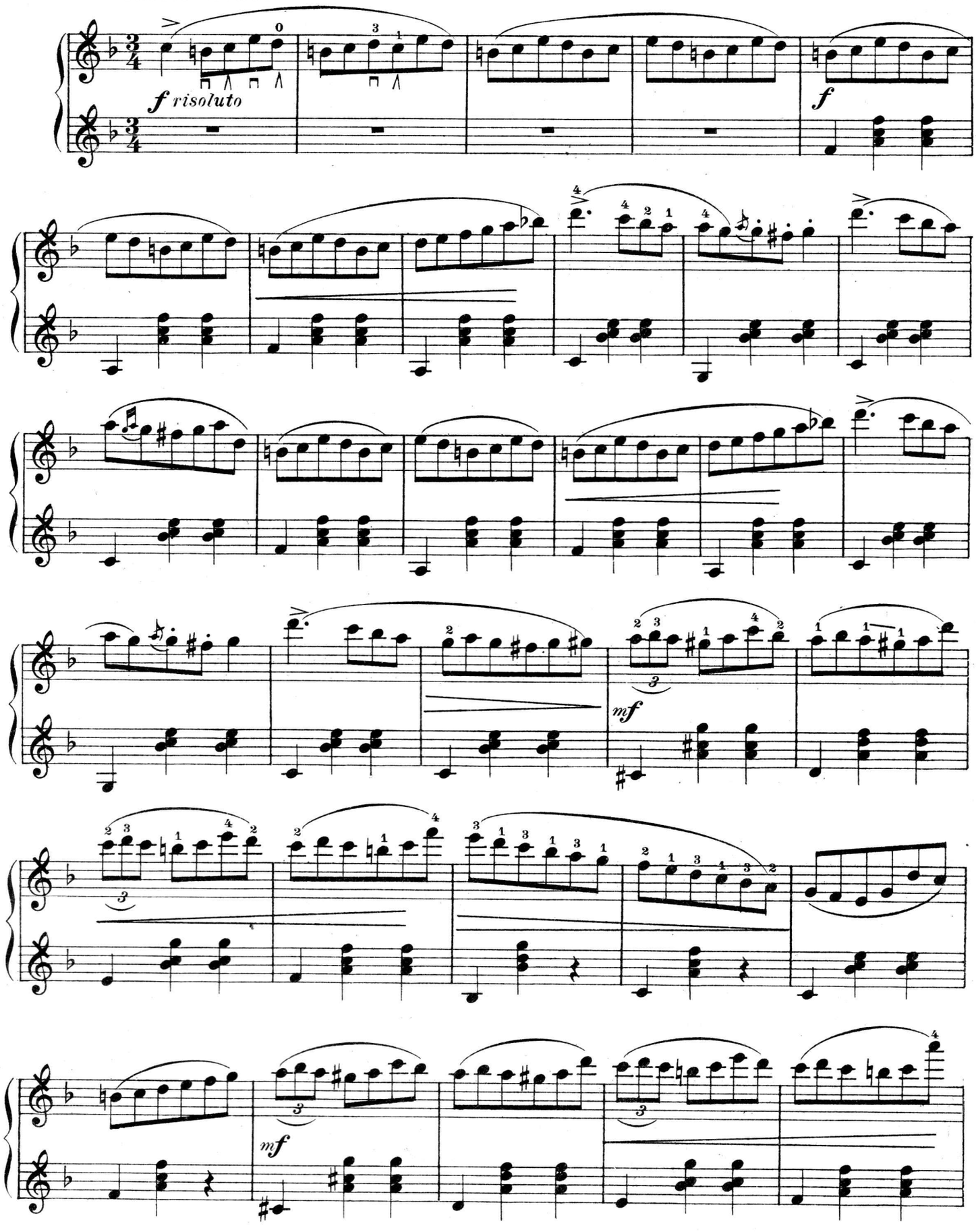
W. J. S. M. Co.

pp
pp
p
poco cres.
animato poco a poco
largamante
cres.
mf
f
rit.
p
Key D
a tempo
p
p
mf
f
pp
mf
f
rit.
p
f rit.
p
f
p
rit.
presto dim.

BANJO & GUITAR

Waltz

(Op. 64 No 1)

Molto vivace

CHOPIN

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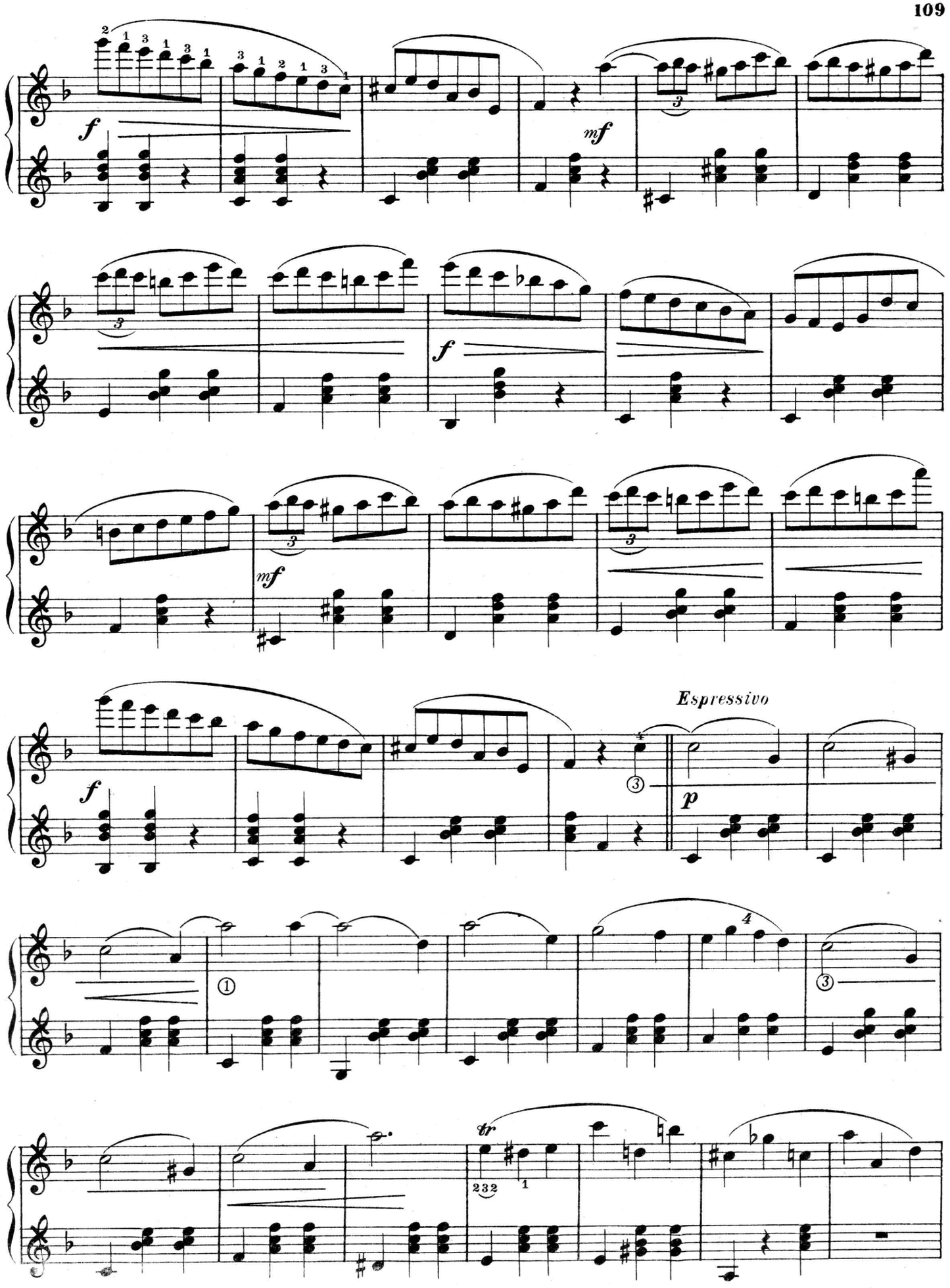
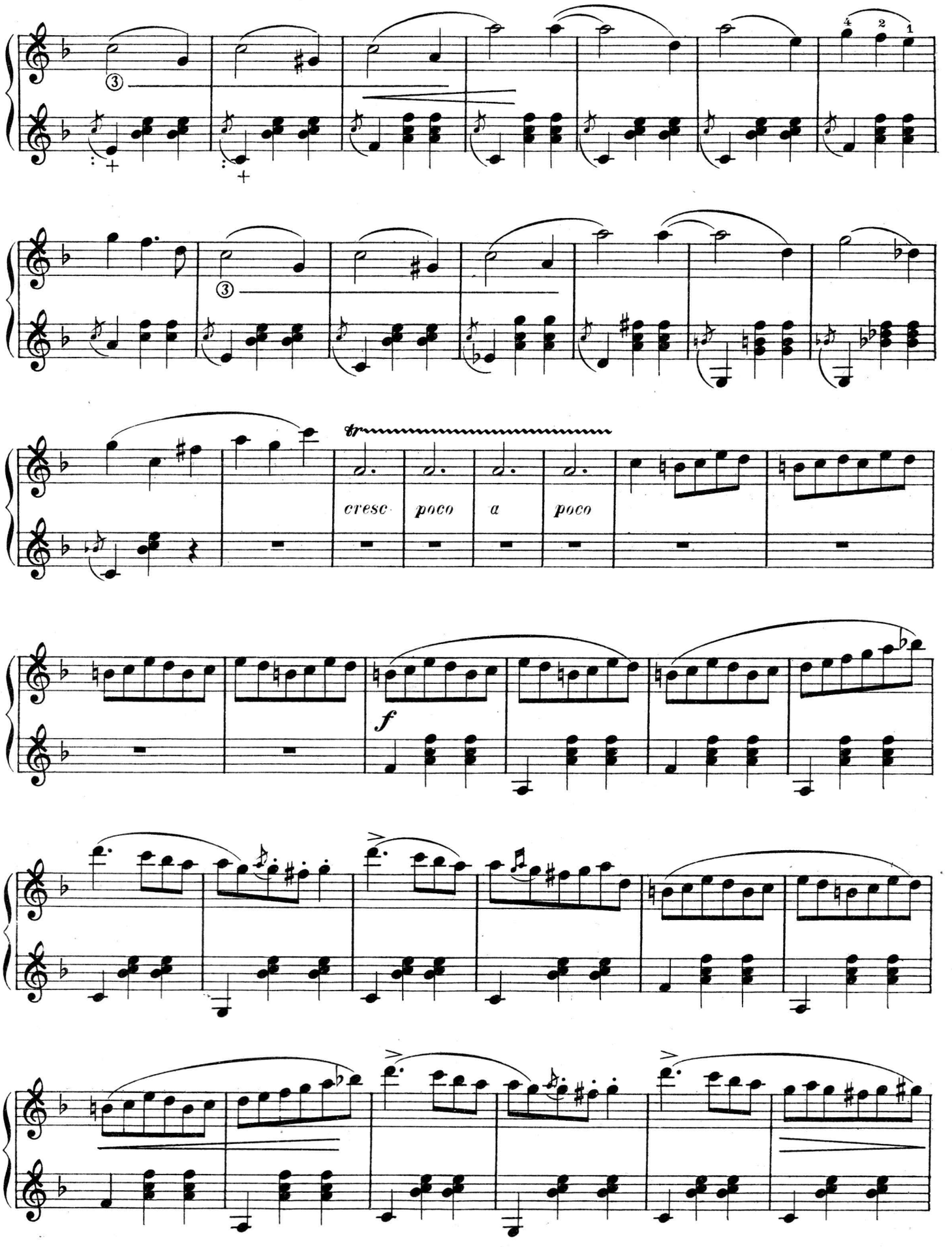
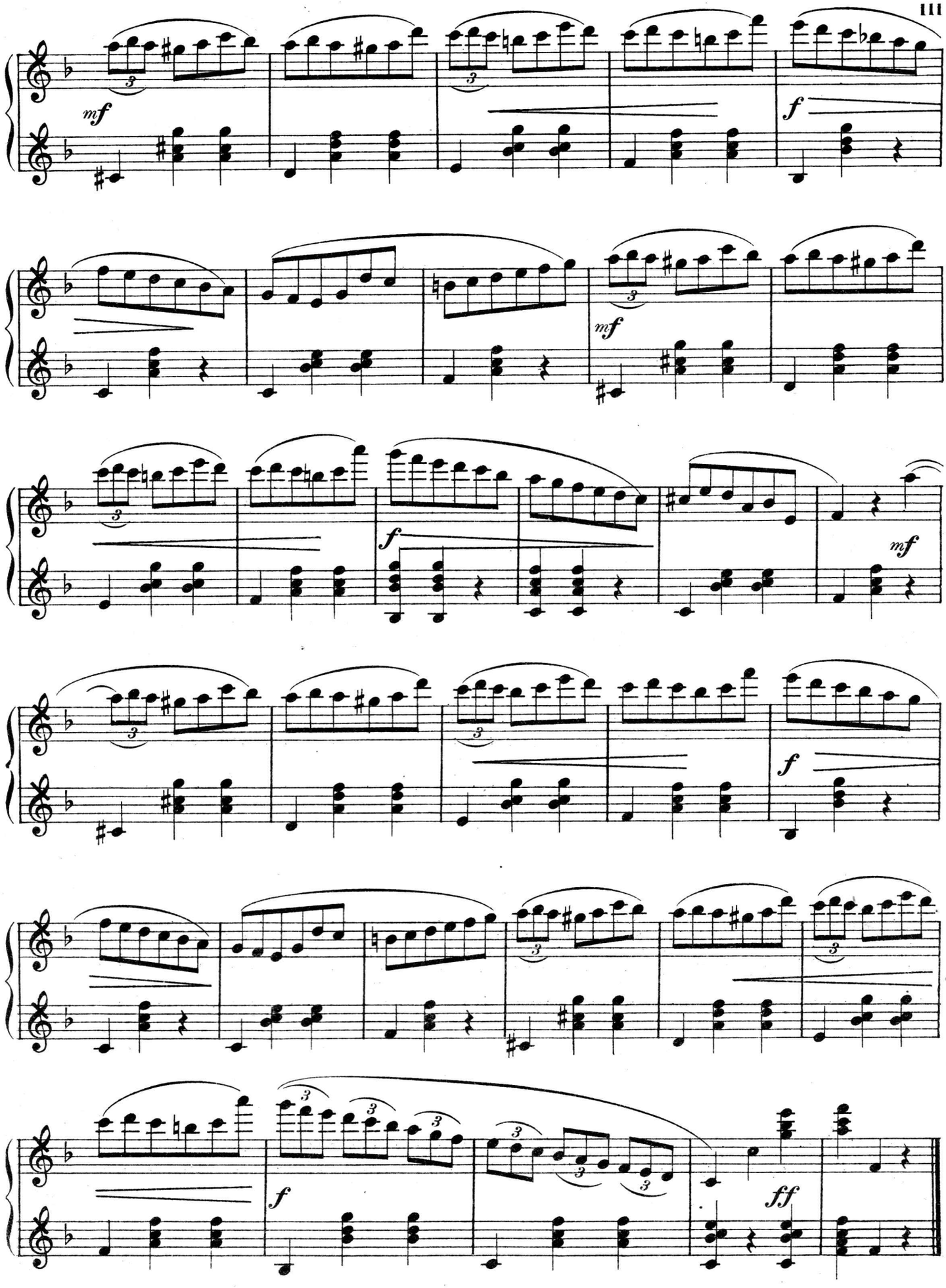
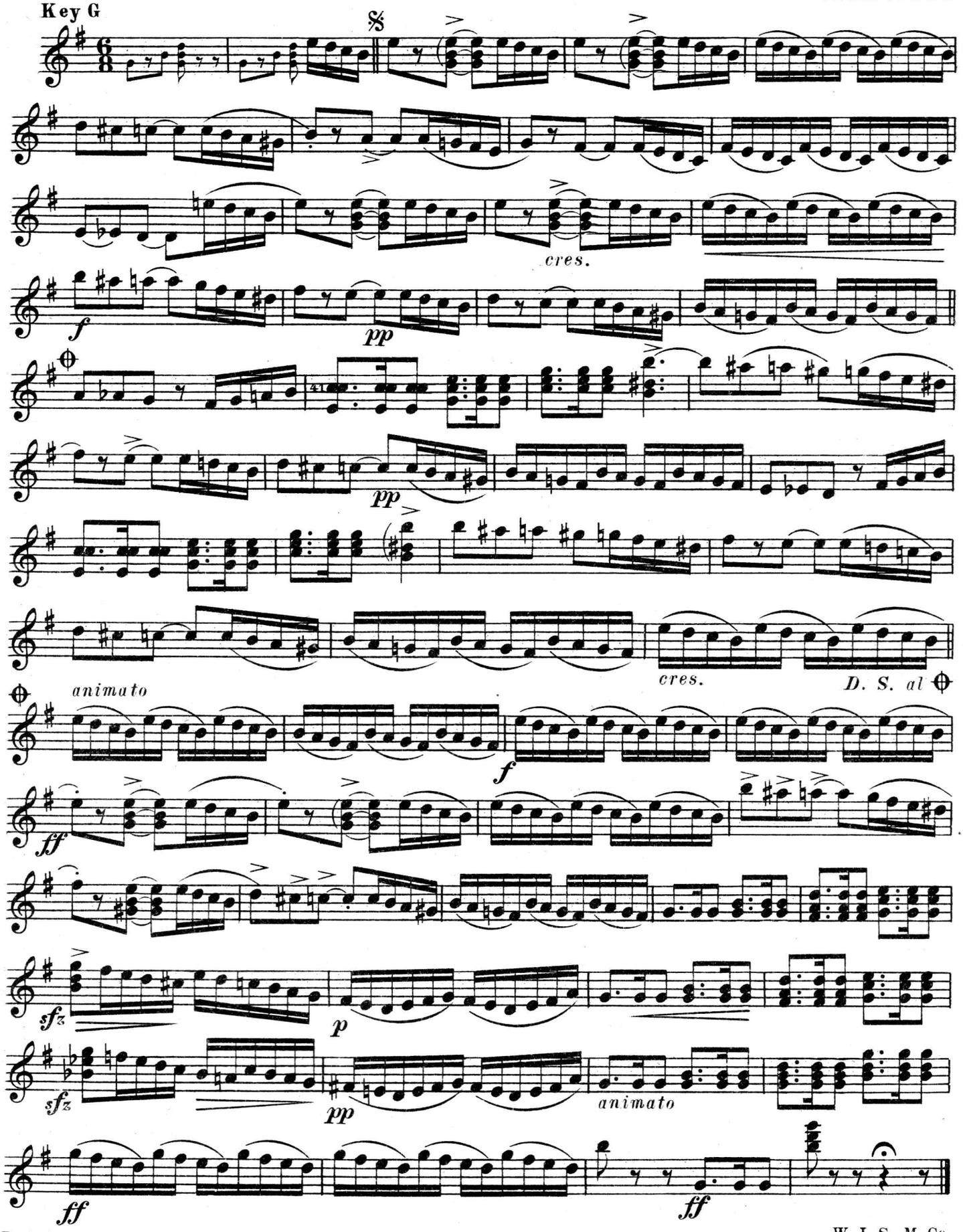

f
mf
f
mf
f
Espressivo
p
tr

cresc
poco
a
poco

mf
f
mf
f
mf
f
ff

Aragonaise from "Le Cid"

MASSENET

Key G

W. J. S. M. Co.

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ESSENTIALS

TUNING
HOLDING THE INSTRUMENT
THE RIGHT HAND
THE LEFT HAND
THE TREMOLO SOSTENUTO
THE SOBB
PLECTRUM PLAYING
HOW TO PUT ON A BANJO HEAD